AMERICAN CINEMATOGRAPHER

THE M... CAMERA MAGAZINE

Price 25¢

Foreign 35c

May, 1938

Published in Hollywood by
American Society of Cinematographers

Balanced Sensitivity

DU PONT

The ideal balance of color sensitivity for the purpose intended is a mark of Du Pont cine film products.

Superior Pan is outstanding for incandescent work. Sensitivity is well balanced over the spectrum so that flesh tones are recorded most faithfully.

Use the balanced film, Du Pont Superior Pan in your next production.

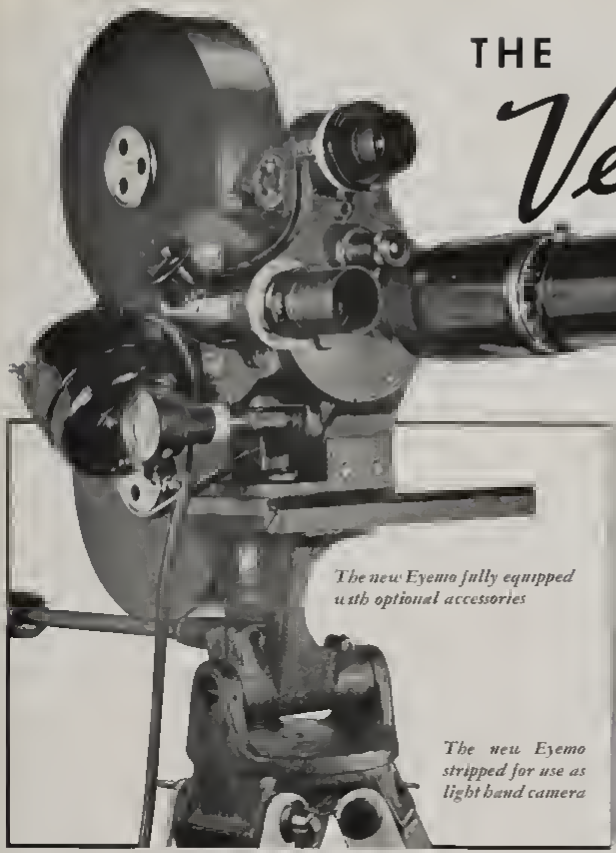
Du Pont Film Manufacturing Corporation
INCORPORATED

9 Rockefeller Plaza
New York. . . . N. Y.
Plant . . Parlin, N. J.

SMITH & ALLER, LTD.
6656 Santa Monica Blvd.
Hollywood . . . California

BETTER THINGS for BETTER LIVING through CHEMISTRY

THE *Versatile Eyemo*



The new Eyemo fully equipped with optional accessories

The new Eyemo stripped for use as light hand camera

NEVER before has there been a camera with the versatility of the new Eyemo! Today this already superb 35 mm. movie camera is even finer—ready in an instant to cope successfully with emergencies and special assignments both in studio and afield

What will you have? A swift shift of lenses? . . . conversion from 100-foot film capacity to 200- or 400-foot magazines? . . . a tripod mount or a light, easy-to-handle hand camera? . . . a change from electric to spring or hand drive when convenience dictates? . . . a silent camera or a hookup for sound? . . . slow motion or silent or sound speeds? Whatever the demand, the new Eyemo is there to meet it.

The new Eyemo is made with typical Bell & Howell precision and yet with a sturdiness that gives it unmatched dependability in the strenuous work for which it is designed. Such features as three-lens turret, focusing and diaphragm controls visible through the spyglass viewfinder, interchangeability of motors, standard S. M. P. E. sound aperture, and vibrationless governor assuring accurate speeds make the new Eyemo distinctively superior in the field of portable cameras—an instrument of unexcelled performance

Send the coupon below for literature describing the new Eyemo in detail—it will be mailed without obligation. BELL & HOWELL COMPANY, 1848 Larchmont Avenue, Chicago, New York: 11 West 42d Street, Hollywood: 716 North La Brea Avenue; London: 13-14 Great Castle Street. *Established 1907.*

MAIL COUPON FOR FULL INFORMATION

BELL & HOWELL COMPANY
1848 Larchmont Ave. Chicago, Illinois
Please mail me ( ) Complete information about Eyemo Cameras
( ) Taylor-Hobson Cooke lens catalog

Name

Address

City *State*

BELL & HOWELL

SPEED

..AND WHAT ELSE?

AGFA'S new 35 mm. negatives —Supreme and Ultra-Speed Panchromatic—are the fastest films ever offered! Ultra-Speed is *three times as fast as Superpan... Supreme is twice as fast.*

But the important thing about these amazing new films is not their speed alone. It's that the speed has been achieved *without a sacrifice of other qualities essential for good results.*

Agfa Supreme is *even better* in grain size, color balance and gradation than Superpan! Yet its increased speed permits shooting under less light or allows stopping down to obtain more focal depth, thus greatly extending the scope of the film.

Originally designed for newsreel photography, Agfa Ultra-Speed is now being used in many applications where the greatest speed possible is desired.

BOTH AVAILABLE NOW!

Give these astonishing new negatives a try-out right away! **Made by Agfa Ansco Corporation in Binghamton, N. Y.**

C. KING CHARNEY,
INCORPORATED

HOLLYWOOD
6424 Santa Monica Blvd.
TEL. Hollywood 2918

NEW YORK
245 West 55th St.
TEL. Circle 7-4635

Agfa

AMERICAN CINEMATOGRAPHER

A Technical and Educational publication on motion picture photography

Published monthly by the
AMERICAN SOCIETY
OF CINEMATOGRAPHERS INC
1782 North Orange Drive
Hollywood (Los Angeles), California

Telephone GRanite 2135

VICTOR MILNER, President
FRED W JACKMAN, Treasurer

Vol. 19 May, 1938 No. 5

Contents

Press agent turned picturemaker would put sales stuff in script 180

Haller wins critics' award for best photography during March 183
By George Blaisdell

Milner, re-elected A.S.C. head, pledges co-operation to industry 185

Valentine's "Wings Over Honolulu" rated one of three in year's best 187

Arnold devises semi-automatic follow-focus finder for cameras 188
By William Stull, A.S.C.

Wadley and Rayton discover their geometry quite the same 189

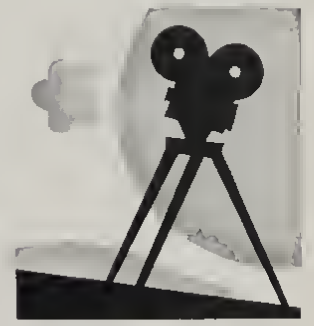
What About Me? 190
By Bee Gee, A.S.C.

George Folsey master of ceremonies at A.S.C. April gettogether 194

Papers on color and sound get play from Engineers' convention 196

The Front Cover

HERE we have Edgar Bergen, A.S.C., and Charlie McCarthy playing as themselves in Universal's "Letter of Introduction," with Andrea Leeds as Kay Martin. They are three of the principal characters in the picture, which for the first two named means their debut in a feature. While of course they have been in other pictures, they either were shorts or were for brief appearances even though of major importance in the subject. Karl Freund, A.S.C., directs photography on "Letter of Introduction" and John Stahl directs. The still was photographed by Ray Jones.



The Staff

EDITOR
George Blaisdell

WASHINGTON STAFF CORRESPONDENT
Reed N. Haythorne, A.S.C.

TECHNICAL EDITOR
Emery Huse, A.S.C.

ADVISORY EDITORIAL BOARD
Victor Milner, A.S.C.
James Van Trees, A.S.C.
Fred W. Jackman, A.S.C.
Farciot Edouart, A.S.C.
Fred Gage, A.S.C.
Dr. J. S. Watson, A.S.C.
Dr. L. A. Jones, A.S.C.
Dr. C. E. K. Mees, A.S.C.
Dr. W. B. Rayton, A.S.C.
Dr. Herbert Meyer, A.S.C.
Dr. V. B. Sease, A.S.C.

CIRCULATION MANAGER
L. F. Graham

NEW YORK REPRESENTATIVE
S. R. Cowan, 19 East 47th St., New York. Phone Plaza 3-0483

FOREIGN REPRESENTATIVE
Georges Benoit, 100 Allee Franklin Pavillians-sous-Bois, Seine, France. Telephone LeRaincy 13-19

AUSTRALIAN REPRESENTATIVE
McGill's, 179 Elizabeth Street, Melbourne. Australian and New Zealand agents.

Neither the American Cinematographer nor the American Society of Cinematographers is responsible for statements made by authors. This magazine will not be responsible for unsolicited manuscripts.

ESTABLISHED 1[illegible]. Advertising Rates on application. Subscription United States, $2.50 a year, Canada and the Pan American Union, $3.00 a year. Foreign $3.50 a year. Single copies, 25 cents; back numbers 30 cents; foreign single copies 15 cents; back numbers 40 cents. COPYRIGHT 1938 by American Society of Cinematographers, Inc.

Entered as second class matter November 18, 1937, at the post office at Los Angeles, California, under the Act of March 3, 1879.

Press Agent Turned Picturemaker Would Put Sales Stuff in Script

Pete Smith Works on Theory that Time to Sell Picture for Exhibitor Is Before Camera Turns

IT'S a novel thought even in Hollywood that the training implanted by the every-day work of a studio press agent should constitute first-class preparation for the career of a producer—of a successful producer We hand you a shining example—a sparkling example

Pete Smith, MGM shorts producer

Of course, the routine of studio press agent in his case did not create the sparkle that accompanies and illumines his screen product That scintillating quality is native to the man It was his when as a stripling, a gangling lad, he entered the employ of the Bosworth studio back in 1913

But it did bring out the latent quality, always just under the surface, to overlook no bet that would permit him to advance the interests of the man or company that slipped him his weekly pay check

His job always was in the top of his mind and the fact spilled over even at the most unexpected times and in the most unexpected places You naturally hardly would expect the dragging in of the name of an employer or employers at a weekly gathering of press agents—as tough a bunch of hard-boiled eggs as ever sat in on a Dutch treat—like the Ampas in New York, for example.

Real Audacity

But the audacity of selling one studio to a gathering of fellow-studio press agents was nothing unusual for Pete Smith, even though his associates may have thought so If they refrained from chiding him on what they considered his temerity nevertheless it may be said without exception they envied this lad even while they admired him.

That was twenty or more years ago This writer as a member of the trade paper gang was permitted to sit in and listen to the flow of wit and the merciless ribbing that traveled up and down the room

Sitting in the office of Pete Smith in the shorts department of MGM along toward the end of April the man who in the last seven years has conducted one of the most novel and one of the most successful series of short subjects the industry has known admitted that in the course of eighteen years he had so many times approached the problem of exploiting a particular screen subject that of exploitable material was as bare as a famous cupboard he had made up his mind—not once but many times—that if ever it fell to him to make a picture he would before he turned a wheel on it make full preparation for selling that product to the exhibitor and for the exhibitor in turn to sell that product to the public

Building for Exhibitor

A striking example of box office quality, of exploitation possibilities, is "Modeling for Money," which recently has come from the hand of the producer-commentator It demonstrates how a model lives and in the course of its telling shows a girl with the most perfect figure following a competitive test

Of course the smart exhibitor will conduct a test in his own theatre, the local newspaper publisher eager always to jump his circulation will fight to tie in with the theater man—and what is more than probable every woman in the town, speaking with measurable conservatism, will be making full use of a tape measure to discover how near she may approach the announced Venuslike dimensions of

Illustrating exploitation of production. Dorothy Bell Dugan, selected by Pete Smith as Miss Perfection in Personality Plus Figure and appearing in the lead of Pete Smith's MGM screen specialty short, "Modeling for Money". Photographed by Charles Lawton Jr., A.S.C. Still by George Hommel. Jack Chertok was producer and Dave Miller director

Pete Smith, creator of something new in screen entertainment, with his academy award for the best Technicolor short for 1937

the successful nominee in the Pete Smith short

It will provide what amusement men describe as box office stuff and it will furnish for men and women something possibly even rarer—an abundance of interest—with the question as to where the major interest rides open to the individual opinion of the person queried

Gets Two Awards

This may be a good place to say that for the excellence of his work Pete Smith was given an Academy award for 1937 for "Penny Wisdom," declared the best Technicolor short It was a subject on cooking. The award has a place of honor in the producer-commentator's office

But near the emblem is another award, also for 1937, one from the exhibitors It was for the best black and white novelty short and went to "The Killer Dog"

Smith's introduction to publicity was as an assistant to Harry Reichenbach, "the greatest press agent ever," as the producer declared during the chat. What the former press agent characterized a most fortunate affiliation was due to an unusual chain of circumstances, one upon which now he can look back with a smile.

While a reviewer on a trade paper he had been assigned to cover a show the leading comedian of which he was satisfied by too frequent contact promised no entertainment for him. There were delays on the way to the show, congenial ones, perhaps even convivial ones, but he didn't get to see the performance

The reviewer was young and he wrote the review just as he had seen the performance before and as he could visualize it without seeing it He wrote a pan and paid special attention to his pet abomination. Of course he could not know his aversion with a big A had in the course of a fall encountered a broken ankle and was not in the show But it all came out later on And not unnaturally the reviewer retired

Later when head of the motion picture department of Billboard he had occasion to attend for review Bosworth's "Hypocrites" It was to be a swank affair at the Astor, in the gold ballroom and with a big orchestra

Bit of Praising

At the time there was considerable effort on the part of cameramen to make multiple exposures, double and triple, but in one sequence here something like seventeen were claimed It was all described in a most attractive booklet which the producer had prepared, with cast, synopsis and all the dope.

The reviewer was delayed so seriously that the last reel was on the screen when he made his appearance, but he got one of the booklets. Not to be caught twice in the same trap and being influenced by the swank description of the whole party—a novelty at the time—the young reviewer laid off of the pan stuff He praised—warmly

'You Are a Press Agent'

After the appearance of the publication carrying the reviewer's story Carl Pierce, Bosworth's executive, entered the office and inquired as to the identity of the writer of his review. With a concern not entirely and successfully concealed the writer admitted "I did."

"Young man," said Pierce, "any one who can sling adjectives the way you do has no business doing what you're doing You are a press agent There's a place in my office for you"

It was but a few weeks later when a wave of retrenchment washed the youngster away from his desk. In Pierce's office he remarked: "I'm here to call your bluff"

"No bluff about it," replied Pierce in his gentle fashion "Hang up your hat and go help Harry Reichenbach"

A little later Reichenbach quit his $400 job—a fortune for a press agent in those times—and Smith moved over to his desk "The only difference between my pay and Harry's," as it was explained the other day, "was $375 a week But it was a great investment nevertheless" And so the future producer was now a full-fledged press agent

The Bosworth Studio, in Los Angeles, was an independent producer in 1913 releasing through Famous Players

Then the Lasky studio took over Bosworth, and in the course of time Lasky was merged with Famous Players In a comparatively brief period the merged companies again were put under another blanket, and this time to stay, that of Paramount Pictures

Promotion Through Merger

That meant three mergers In spite of what usually happens in parallel circumstances the young press agent did not find himself on the outside looking in On the contrary with each merger his stature and pay check jumped When he finally landed in the lap of Paramount

it was as head of the publicity department

Then he joined Marshall Neilan for three and a half years While there he was farmed out to conduct the advertising and publicity campaign on "Robin Hood," as well as to oversee the dozen road show companies that enjoyed unusual runs New York, for instance, held for over two months, with Boston, Pittsburgh and Chicago holding about the same Grauman's Chinese in Hollywood held for over three months

There were palmy days as the head of a publicity bureau It started, incidentally, in a one-room office at the Brunton Studio in Los Angeles, where Paramount is now, which had been provided by Mike Levee There was a secretary and himself, two desks, one typewriter and one electric bulb

In two months he had a staff of fifteen persons and making more money than he had made in his life But the reason was quite apparent Practically all high salaried studio men and women were freelancing

Some of the better paid directors and players were contributing to him—each week be it noted—from $100 to $150 a week. Then, as not infrequently happened, if a player should be working in two pictures at the same time and drawing double salary, he would pay double fee for double service

Times Changing

Among his clients, to whom, as he says, were given an honest to God publicity service, were Conway Tearle, Milton Sills, and Colleen Moore, players; and Maurice Tourneur, Marshall Neilan George Loane Tucker and Sam Wood directors While this was going on Louis B. Mayer was making gestures to the head of the bureau

And times were changing The studios were creating stock companies and enlarging their studio publicity departments Smith decided to go with L B He bequeathed his business to his associates, but it was only a few months before the change in methods forced its closing

That was in 1925 His entrance in the MGM publicity department very nearly coincided with the coming of Garbo. And so long as he remained in the publicity department he handled all of the Swedish player's initial material

"All of the mystery and silence that cling to the personality of Garbo was an accident in a measure," declared the producer 'The actress, it is true, tired of being constantly misquoted as to things she had talked about and of having invented things she never had thought of It was decided to say nothing and relieve the player of the annoyance.

"We discovered much more was being printed about her when we had closed the source of supply. And in the meantime the player had become something of a recluse and she was not bothered But to our amazement she got more publicity than if she had consented to meet every reporter in town"

Asked as to what impressed him as among the more spectacular of the exploits he had employed in the interest of MGM the producer considered a moment

Leo Gets a Ride

"Well, among them perhaps was that time we crashed the front pages of the country's papers when a plane in which we were sending Leo the lion to New York crashed in Arizona

"We had secured from the Ryan Airplane Company a sister ship of the Spirit of St Louis, the craft which carried Lindbergh across, and as a pilot we had engaged Martin Jansen, runner-up in the race to Honolulu

"There were questions a plenty as to how we could get that animal into the plane, but it was solved by putting him in a cage that did not permit him to turn around and incidentally permit him to upset the balance of the ship

'The Humane Society protested, and even tried to prevent the shipment So we invited a couple of the representatives of the society to take an air trip with the lion They did and they were convinced it really was the more humane thing taking an animal to New York in a plane than by other means

"Everything would have been quite all right if Jansen in passing over a high elevation in Arizona hadn't dropped down to wave to some relative—and then couldn't make the grade to get up again

"You see, we were out for a non-stop flight from the Pacific to the Atlantic While ships had made the flight from east to west they had done so because they had been able to make the high western elevations with depleted gas tanks But going east they had to clear the ranges with loaded tanks And these, with the increased weight of the animal, caused the crash.

Living Billboard

"The grounding of the plane was not at first discovered and the newspapers began to suggest the plane had not started. They thought they smelled a mouse. There was even talk of running me out of town Then the A. P found the cracked-up plane and took a picture of it"

Another of the more spectacular exploitations engineered by Smith was the living billboard he established on Wilshire Boulevard, the employment of girls in garb hardly compatible with the early fall evening temperature It was in the interest of the "Hollywood Revue" at the Chinese and the first time in theater advertising a billboard ever had attracted so much attention

Traffic was blocked on both sides of the street for the hour or more the girls were in evidence It all came to an end when the police decided that not only did it tie up traffic but it endangered it by reason of the failure of drivers to attend to their knitting Nevertheless the expedient was adopted the world over

In 1931 MGM inaugurated a series of short subjects, with Joe Farnham selected as the commentator. The initial picture was on tuna fishing, a six-reeler cut down to one Farnham had done the commenting, which for a former trade paper man with a flair for humor was pretty much down his alley His work prior to that had been largely in the title department The picture was a success and a series of shorts to be made had been sold to exhibitors

Farnham's sudden death precipitated a wide search on the part of the studio to find a successor. The studio committee considered actors who could read lines, but it was important the incumbent also be able to write At one of the meetings the committee admitted it was stumped to find a man to succeed Farnham

Chief Knows His Man

During the half dozen years Smith had been with the publicity department he had made many trips long and short with the head of the studio. Many of these involved the making of speeches on the part of L B Naturally serious when on his feet the producer often had turned to Smith to suggest a thread of lighter comment He always had secured it He knew the capacity of his publicity man better than any other person in the studio

"Gentlemen, the man you are seeking is right here with you in the studio," suggested the chief to his subordinates. "Pete Smith can fill the bill' And fill it he did, right from the start.

One of the outstanding of the 115 subjects that have been made to date is "Audioscopics," which is reported to have grossed a quarter of a million dollars. And that, I am sure my readers will bear me witness, is quite a bit of grossing for a single reel.

Incidentally "Audioscopics No 2" opened early in April, and from initial showings indicates a reception as cordial as that of its namesake

Eighteen pictures were made in the last season, but it is probable the output of the Pete Smith Shorts will be cut to thirteen in order to lighten the personal strain on the producer-commentator When the short department was started in 1931 the only product was the Smith shorts For the current year the entire output will be 94 pictures

Fascinating Work

The life of these Pete Smith Shorts is approximately two years This is due partly to the restricted opportunities for shorter material by reason of double bills

The commentator admits he finds an abundance of fascination in his work, the character of which rests in his own discretion

"There's always something new," he said, "in this work of which one seems never to tire Of course, I hunt for variety Among the subjects always on tap are sports, novelties, nature studies, animals, dramas, scientific subjects, radium, bugs, life of raccoon, anesthetics, candid camera craze, third dimension and mountain climbing It's all a liberal education

"Dog stories have rare appeal,' the

producer went on "There are two or three dogs in every one of my yearly programs But of course again we come back to variety There are ideas in every block. The great trouble is the execution In most cases there only is enough material for a couple of hundred feet Then they peter out.

"I tried so many years to sell pictures through exploitation angles that I fuss around when planning a story until I get one And from the responses we receive from all over the world regarding subjects we have carried to them in these shorts we find reason to believe we have not entirely failed in getting attention—and arousing interest."

G B

Haller Wins Critics' Award for Best Photography During March

Cinematographer on "Jezebel" Through His Mastery of Lighting and His Cameracraft Markedly Helps in Bringing Recognition by Press and Public of Picture's Dramatic and Spectacular Rank

By GEORGE BLAISDELL

FOR his studied and sterling camera work in Warner Brothers' "Jezebel" Ernie Haller, A.S.C., has been given the palm for photographic heights in the March releases The judges were the hundred or more prominent reviewers in the Hollywood sector

Not only did they give their decisions to the cameraman but they gave it likewise to Bette Davis for her remarkably intelligent performance as the leading woman in that great screen story

For his faithful transfer to the film of the high lights of the actress's portrayal of her part—of her gayety, of her gentler moods, of her contrasting contempt for the opinions of those who saw life and the world through glasses entirely foreign to hers, for those flashes of the feminine tyrant turned to a humbled woman begging on her knees for the love of the man she had humiliated—for the dozens of varying shades of femininity—in all of these the cameraman was a part

"Jezebel" is a story which could be told almost in pantomime, given the revelatory illumination of the players' faces as they were photographed by Haller "Jezebel" is a great picture that had been given a great cameraman to translate it—even as it would have been a far lesser one in the hands of a photographer who had not yet reached his full stature

Dramatic Moments

There are dozens of dramatic spots where the spectator sits suspended as if a member of the immediate party looking on Take for one example where Bette after embracing the man she had declared would be her bridegroom following his year's absence in the North suddenly is introduced by the sadly harassed male to his Northern bride

It is a moment of pain to all—to the man away back in the gallery as well as to those in the immediate party—but the lighting never leaves those tense faces.

Another sequence is that where the proscribed red dress is boldly worn on to the dance floor to the consternation of the entire gathering

If one be seeking a screen drama in which is emphasized the importance of the cameraman and his lights he need search no further after finding "Jezebel." If one be seeking an exemplification of the truism that genius is merely a capacity for taking infinite pains he may find it in the careful lighting of sets that are particularly intricate in their composition and in the difficulties they present to the photographer

Ernest Haller, A.S.C.

"Jezebel" undoubtedly and admittedly is a great picture But it is a much greater picture by reason of what has been freely given to it by its photographer It is in instances like the one under discussion where the cameraman rates on the same plane as do those in the highest brackets in the production

Long Preparation

Ernie Haller has traveled a long road preparing for his assignment on "Jezebel" He has been around pictures since he was eight years old That was right in his native Hollywood in 1903 Later he was a child actor in D W Griffith's "Old Heidelberg."

It was on the Biograph lot when he was approaching his eighteenth birthday that Haller secured a place as an assistant cameraman In six months he was shooting first camera on the same lot

But between that and his appearance in "Old Heidelberg" much water had gone under the bridge From his first kid roles in Pathe Westerns the lad Haller has been a bug on photography He dug into it in school, and for that matter he still is digging

While attending high school in Hollywood he took courses in photography, in architecture and in salesmanship On his graduation from high school he got a job as draughtsman, but the making of blueprints did not hold for him the allure that still lingered from his experience in the studios. It was from here he went to Biograph

Goes to Kalem

There has been much traveling in the twenty odd years In 1915 Haller was doing two-reelers at the studio of American Biograph, in Pico and Georgia Streets, Los Angeles For that matter a

Scene from Warners "Jezebel" in which Henry Fonda, stricken by yellow fever, is aided by Donald Crisp as others in barroom stay away. Production photographed by Ernest Haller, A.S.C.

great majority of cameramen were making two-reelers then.

It was in 1915 the members of the Motion Picture Patents Company began to disintegrate. These were the companies that for a few years had held the reins in the making of pictures in the United States. In that year V-L-S-E was in business—a distributing combination of Vitagraph, Lubin, Selig and Edison.

Goes to Kalem

When Biograph quit Haller went to Kalem, which company like the others did not seem to be so successful with the longer, the "feature," subjects. Nevertheless the men who had founded it and carried it along had been probably the first ever to send a motion picture troupe across the water, had made fortunes—and they still had them when they retired from pictures and took their company with them.

The young cameraman was with Vitagraph in its final production phase and then went to Santa Barbara, to the picturesque studios of the American company. In 1915, just before his arrival, this writer remembers Jim Cruze directing the serial "Diamond from the Sky." The leading man in that serial was a handsome youngster named Irving Cummings, whose chief recreation before sunrise was scaring the wits out of his friends piloting them through the streets of that exclusive town at sixty miles an hour in a new racing machine, "just to keep the cop awake." But we are wandering.

The young Hollywood cameraman Haller was yearning for wider fields. Where some of the Eastern photographers were following the advice of Horace Greeley Haller had a yen to see the big town. He was engaged by Paramount to put on film the Elinor Glyn tale "The Career of Katherine Brush," with Catherine Calvert in the leading part.

Assigned to Europe

His days in New York were busy ones, assignments alternating between Norma Talmadge and Mae Murray, top names in those days. Then in 1921 with a camera crew he was sent to Europe by Fox. To a man who from his school days had been interested in painting and etching as well as his preparatory work in the field of architecture the assignment was one that meant much to Haller.

The foreign studios in those days by comparison with today bulked bigger in a world industry way. There was much in and about them to attract the young American. The native and professional interest in composition and balance and all that goes to make a picture were sharpened and his knowledge was matured by what he found in the great art galleries.

The object of the tour was to photograph "The Shepherd King," with Violet Mersereau in the leading role supported by an Italian cast. The budget exceeded a million dollars, and in the course of its spending the cameraman journeyed to Palestine, Egypt and Spain, with Rome serving as the pivotal center. Before coming home in 1922 there were visits to all the capitals.

Does 'Stella Dallas'

In New York on his return Haller photographed Elsie Ferguson for Paramount as well as Rudolph Valentino. There were other assignments with Norma Talmadge, Mae Murray and Pauline Stark.

Back in Hollywood the cameraman was engaged by FBO, the forerunner of what now is RKO, almost on the site where once he had gone to school. Here, too, he rubbed elbows with a former associate in the office of the architect, only Al Santell had settled into the groove of a director. Afterward Haller went to Samuel Goldwyn's, where he photographed the silent "Stella Dallas."

Then through his return east in 1925 to join Producer Robert Kane the cameraman became a part of First National. With the exception of four pictures made for Paramount the alliance with First National has continued through the absorption of that organization by Warners right to the present day.

Many will recall "The Dawn Patrol," directed by Howard Hawks and featuring Richard Barthelmess. The action shots were Haller's. In "The Great Garrick" there were problems by reason of alternating huge indoor and outdoor scenes and the lighting of which it was necessary very closely to match.

In one instance when it became essential to make exterior shots of a player whose age exceeded that of the years of the character interpreted Haller devised an expedient whereby he used a diffuser or canopy over the woman's head, thus keeping direct rays of sunlight from hitting the features. Sometimes the star and the camera crew were gathered in the little "lighting box," but the device stopped and killed the stray light.

For several years the cameraman has been experimenting with infra-red film, by means of which shots in daylight have the illusion of night scenes. He first used it in a sequence or two in "The Captain's Kid." In the following "Mountain Justice" infra-red was employed to large extent, thereby saving money and avoiding the inconveniences and sharpened tempers that accompany night work—and incidentally lessening the budget. The use of infra-red no longer is a novelty.

Careful Rehearsal

When the cameraman was asked regarding the production of "Jezebel," conceivably one presenting problems to a director as well as to a photographer, he commented on the fact that Director William Wyler had carefully rehearsed the story with all the principal players.

"In the course of those rehearsals was where I came in,' commented the cameraman. "When the players enacted those scenes it gave me an opportunity to study how best to get the details on the screen. Sometimes you hear of a single scene being taken many times, for one reason or another. You know while every added portrayal may give the director an added thought how best to get over some important incident the cameraman may be right there with him or perhaps sometimes a jump ahead of him in altering his own preconceived routine.

"So far as 'Jezebel' is concerned, when those players went into that portrayal they knew what it was all about—I think we all did—and the verdict of the critics

(Continued on Page 220)

Milner, Re-elected A. S. C. Head, Pledges Co-operation To Industry

At the April meeting of the American Society of Cinematographers Board of Governors Victor Milner was re-elected president of the society Other officers elected were George Folsey, first vice-president; Charles B Lang, Jr., second vice president; Arthur Edeson. third vice-president; Fred W Jackman, treasurer, Frank B Good, secretary, Frederick L Kley. executive vice-president

The latter office is a new one created at the meeting The reasons underlying the action were explained by the president in a statement of general policy prepared for the Cinematographer, which is as follows

"I accept the presidency of the A S C," said President Milner, "with a full sense of its responsibility

"The depression now affecting the industry raises many problems for cinematographers I cannot promise to solve all of them, for many are rooted in conditions affecting the industry as a whole But I can pledge myself to attack those with which we as a group can deal directly, and to cooperate with the rest of the industry in working with the broader ones

"I recognize that the most important of these problems is that of unemployment It is a peculiar fact that the less constantly employed of our group in times like this constitute a numerical majority while the more constantly employed individuals constitute, by vote of their fellows, a governing minority. This situation must not and will not blind us to the seriousness of the unemployment problem

Relations Inspiring

"Neither the A S C nor any employee group can create work That can only be done by the employers who are in turn governed by national and world conditions affecting their business But we can try to plan for a wider distribution of work The problem is not easy to solve, but we are facing it squarely and trying to find the answer that will most benefit the majority

"Another important problem which has become most important lately is that of the importation of foreign talent We do not wish to work any injustice on any of our foreign colleagues But still less can we afford to see any hardship worked on any members of our own group As this is written I can say that negotiations are under way which by the time this is published should have settled this question permanently and successfully

"In this connection I would like frankly to set forth my policy as regards the society's relations with all other groups within the industry. I believe it is the society's duty to afford all reasonable cooperation to every other group both of employees and employers

"I want to say sincerely that during the past year the society's relations with all of the industry's various organizations including both producers and the several guilds and unions of artists and technicians have been inspiring

"Several important problems have come up and in spite of natural differences of opinion have been settled satisfactorily We have proved that cooperation does not have to mean sacrifice of any group's basic rights I certainly would not permit it to if in my power to prevent

"In this I am confident that I have the new officers and Board of Governors squarely behind me I would like to remind the members that service on this board involves a great deal of personal effort and often inconvenience for which there is no direct or indirect compensation

"No salary is attached to any of these offices Moreover, I do not believe any member of the board has or would use his office selfishly to further his personal interests The spirit of the board is such that I am confident it would never be permitted to happen

Executive Office Created

"The recent creation of the office of executive vice-president to which the society's manager, Frederick L Kley, has been appointed, has been a necessary and constructive step Centralizing the business management of the society, it makes for greater efficiency in handling the society's business.

"It also is conceivable that in the course of the society's relations with the producers situations might arise which would have to be dealt with in such a manner that it would hardly be fair to delegate to any member of the society this responsibility, which in some cases might prejudice his professional prospects This in all fairness can only be done by one whose sole duty is fearlessly and actively to represent the organization

"This does not mean we anticipate such situations On the contrary our relations with the producers have been and are most friendly and cooperative We are, in fact, now conducting negotiations which further will improve the working conditions of cinematographers

"In closing I want to state this as the keynote of my policy The A S C as I see it is an instrument for advancing the interests of its members. It can not and it will not be used solely for the benefit of any group or clique We aim to see the problems of the whole profession and face them squarely. and to try and solve them not merely for the benefit of the group which is working nor for the group the members of which unfortunately are not working but for all directors of photography together.

"In this we need the active support of all the members During the last year both former President Arnold and I enjoyed this support to a remarkable extent, and I am confident it will continues"

The Board of Directors for the coming year will be John Arnold, John W. Boyle, Arthur Edeson, George Folsey. Alfred Gilks, Frank B Good, Fred W Jackman, Ray June, Chas B Lang, Jr. Victor Milner, Hal Mohr, Charles Rosher, Ted Tetzlaff, James VanTrees, and Joseph Walker

BELL & HOWELL

STEP PRINTERS

Retrieved from Extinct Laboratory

Ideal for making lavender prints—duplicate negatives —background process plates —color printing—any printing job requiring perfect registration—at the greatly reduced price of

$900.00 Each

BELL & HOWELL COMPANY

1801 Larchmont Avenue
Chicago, Illinois

CAPACITY PERFORMANCES BENEFIT THE STUDIO AS WELL AS THE THEATER

The studio, as well as the local theater, gains profit and prestige from increased attendance. An important factor in building theater patronage is better projection. Here is a reproduction of the current trade journal advertisement in the campaign for improved motion picture presentation —NATIONAL CARBON CO., INC

Joseph Valentine, A.S.C.

Valentine's 'Wings Over Honolulu' Rated One of Three in Year's Best

WHEN several hundred members of the Academy examined the ten best pictures for a selection of the three tops from which in turn would be elected the winner of the annual photographic emblem Joseph Valentine, A.S.C., was named along with Universal's "Wings Over Honolulu" as one of the trio

Valentine is one of the younger cameramen, but his progress in the preceding half dozen years has been rapid His first work around the camera was in Fort Lee, N. J., the early home of many Eastern producers not at that time entirely converted to the belief that California after all was the place, especially in the summer, to make motion pictures

He was sixteen years old when he was introduced to film and lens in the usual all-around capacity of assistant and with gradually increasing opportunities to operate a camera himself He worked at the old Paragon Studio in Fort Lee and for Selznick in the same town as well as at the Hearst International Studio in 129th street in Harlem.

In 1923 Valentine came to California for William Fox Just turned twenty years, he began shooting first camera with the Shirley Mason company With Fox he remained eleven years

One Year Abroad

By that company he was sent abroad to photograph backgrounds or whatever his fancy dictated For a year, starting in 1932, he toured England, Scotland and Ireland and all of Continental Europe It was a rich experience.

He studied the people and their customs and devoted a great deal of his spare time to the art centers, where he absorbed much of what the Old Masters had to tell the young cameramen of later centuries what they had acquired in the way of lighting

Certainly in his work in "Wings Over Honolulu" he demonstrated a flair for planting his lights—or rather a developed capacity for that delicate touch—for to the heights in the realm of lighting like in that of other handiwork that is creative there is no royal road

Among the more recent work of Valentine with the Fox company was photographing Will Rogers in "Doubting Thomas" Then there was "Gay Deception," with Francis Lederer and Frances Dee, under the direction of William Wyler.

For eleven months after leaving Fox the cameraman was at MGM Three years ago in March he joined Universal He photographed among other stars Margaret Sullavan in "Next Time We Love" under the direction of E. H. Griffith When Miss Sullavan was loaned to Walter Wanger for "The Moon's Our Home" the cameraman was loaned by Universal to photograph her

More recently Valentine has super-

(Continued on Page 216)

Scene from Universal "Wings Over Honolulu" photographed under direction of which was by Joseph Valentine, A.S.C. Production one of three selected by technicians of Academy for best photography for 1937. Still photographed by Sherman Clark

Arnold Devises Semi-Automatic Follow-Focus Finder For Camera

By WILLIAM STULL, A.S.C.

AMONG the more notable cinematographic advances recognized in the 1937 scientific awards of the Academy of Motion Picture Arts and Sciences was a semi-automatic follow-focus finder devised by John Arnold, former president of the American Society of Cinematographers and executive director of photography for the Metro-Goldwyn Mayer Studio

This device solves what has since the introduction of sound been one of the most troublesome technical problems perplexing cinematographers

The importance of this new device is well brought out by the Academy's citation, giving an award in Class III:

'To John Arnold and the Metro-Goldwyn-Mayer Camera Department for their improvement of the semi-automatic follow-focus device and its application to all of the cameras used by the Metro Goldwyn-Mayer Studios."

The citation states "This device facilitates camera operation by correlating the focusing of the shooting lens and finder lens and simultaneously correcting for parallax, with such precision that the position and sharpness of focus in the finder may be relied upon to indicate corresponding properties in the photographic image, thereby materially increasing the speed and accuracy of production photography, particularly in follow focus shots."

Sound Brings Change

Before the coming of sound, neither the matter of finder parallax nor that of following focus could be considered of major importance

Finders were placed very close to the photographing lens, reducing parallax to the minimum, and as moving-camera shots were seldom made, finder parallax could easily be compensated by setting the finder according to a pre-calibrated scale, or by checking the angles of the finder image against that seen on the ground glass

The technique of the day also required little or no following of focus

With the advent of sound, cameras were placed in relatively large, sound proof blimps This necessitated either inclosing the finder with the camera, thereby restricting the operator's freedom in viewing the finder image, or placing the finder outside the blimp, at a considerable distance from the camera lens, inevitably increasing the problem of finder parallax to a high degree

At the same time, the moving camera and other modern techniques made following focus a factor in a majority of the shots made

To solve these problems, Arnold and his staff started work on this present invention as long ago as 1932 Their goal, which they consider only partly attained, even now, was a finder so completely accurate that it would at all times give the operator a perfectly accurate replica of the image being photographed by his camera reproducing in detail the focal setting and angular field of the lens, and naturally eliminating entirely the errors of finder parallax

Difficult Problem

Conventional practice revealed plenty of methods by which a finder could be pivoted to correct for parallax, making its field of view coincide with that of the camera lens Similarly, it was easy to design a finder the lens of which could, like the camera lens, be focused.

But to interlock these with the actual focusing of the camera lens was a difficult problem—especially since it was desired to make the finder equally accurate for lenses of all the many focal lengths commonly used

The answer was found in the use of precision-made cams Since, with the exception of the somewhat infrequent use of wide-angle 24mm lenses, when a supplementary objective is used to widen the finder's angular field, the same lens is at all times used in the finder, it was not difficult to interlock the focusing of the finder lens with the parallax-correcting pivoting of the finder itself

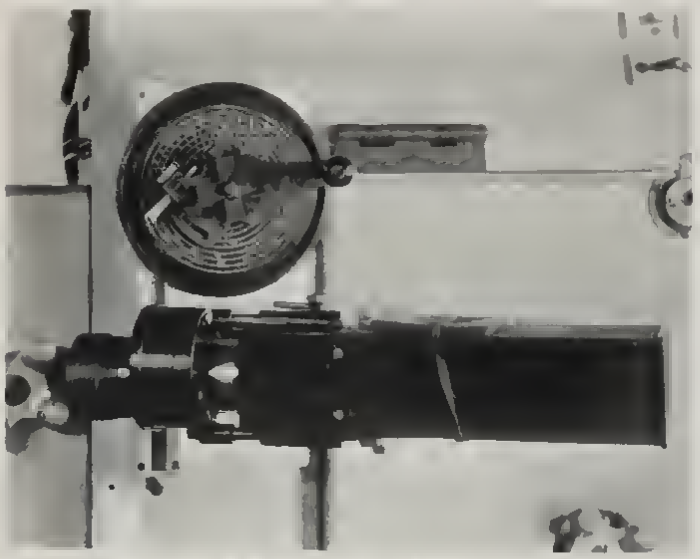
Interlocking these movements with the focusing of the photographing lens is achieved by the use of a simple cam-and roller linkage

Cams Are Matched

Following a common practice, the mount of the camera lens is fitted with gear-teeth cut to a special 40-pitch tooth to eliminate backlash These mesh with the conventional train of gears which connect it with the focusing control outside the blimp They also mesh with a second gear train which transmits the necessary pivoting movement to the finder

The action of the finder is governed by the use of interchangeable cams, each ground to the precise curvature which matches the characteristics of a given lens These cams are of hardened tool steel and fit rigidly into their mounts being held in position by dowel-pins and spring fastening-clips It is impossible to put them inaccurately into place

The cams are matched, not merely to



The semi-automatic follow-focus finder as it is on MGM cameras

the general characteristics of all lenses of given focal length, but to the precise characteristics of an individual lens Lens and finder-cam form a fixed combination in any camera's accessory equipment

A further refinement is the fact that the focusing threads on the mounts of lenses of different foci are cut to differing pitches according to the characteristics of the lens Thus over the range of settings between infinity and two feet, a 24mm lens requires less than half a revolution of the controlling handle, while over the same range a 4½ inch lens requires over a full revolution of the handle

The scales for all commonly used lenses are permanently engraved on a single focusing dial, and a movable indicator on the controlling handle obscures all but the calibrations for the lens being used.

Whenever lenses are removed from the camera or put into place, lens, focusing and finder mechanisms must all be brought to a marked neutral point before the lens can be removed or inserted When the finder cam is snapped into place, lens, focus-control and finder form a single mechanical unit, and operate in exact synchronism.

Simplifies Checking

It is therefore possible for the cinematographer to check the focus of his lens without either opening his blimp or racking over his camera, simply by observing the focus of his finder image, or even noting whether or not the finder is centered on the object or plane upon which it is desired to focus. All thought of finder parallax errors is completely eliminated

The assurance this gives in the making of moving-camera and follow-focus shots may easily be imagined The operative, simply from what he has seen in his finder during the take, knows whether or not his picture will be correctly framed and focused Such assurance can often pay big returns in instances where speedy production is important.

Incidental to the development of this finder mechanism, several optical improvements have been made in the finder itself The finder lens, for instance, is not focused by a rotating in-and-out movement, but by moving the lens straight in or out The prisms and other optical elements of the finder have been refined to give a considerable increase in illumination

All of the design, optical and mechanical work was performed in the Metro-Goldwyn-Mayer studio shops, under Arnold's direction The device has been applied to all of the studio's forty-odd production cameras, and is regarded as standard equipment When it is considered that each finder and its cams must be individually coordinated with the camera and lenses with which it is used, and to so high a degree of optical and mechanical precision, the magnitude of the achievement of this inventive member of the A.S.C can be appreciated

Wadley and Rayton Discover Their Geometry Quite the Same

F. V. WADLEY
RANTOUL, ILLINOIS
March 19, 1938

To the Editor—

I wish to point out what I believe to be an error in the following paragraph quoted from your March, 1938, issue, page 124, in the article on the new Bausch & Lomb Metrogon lens

"Distortion, present in all photo lenses, has been almost completely eliminated in the Metrogon This is the fundamental lens aberration which causes the weird elongation of faces at the ends of front rows in banquet pictures."

While the lens described is no doubt an excellent example of the lens-makers' art, the type of distortion cited is inherent and cannot be eliminated whereever a lens or other device is employed to delineate a three-dimensional body on a plane surface when the body is placed at a large angle from the imaginary perpendicular to the film plane at the image point

Distortion Noticeable

This distortion is particularly noticeable when attempting to photograph a spheroidal shape of generally known characteristics. The figure inclosed illustrates this thought by showing two planes perpendicular to each other and the image plane through the lens

Orthographic projections from the dimensions thus determined indicate the major axes of the image, which has been roughed in. The image of a perfect sphere photographed under the conditions would be an ellipse

This lengthy dissertation is merely intended to correct a possibly editorial assumption which, if it were true, would be a tremendous boon to the group and banquet photographer.

F V WADLEY.

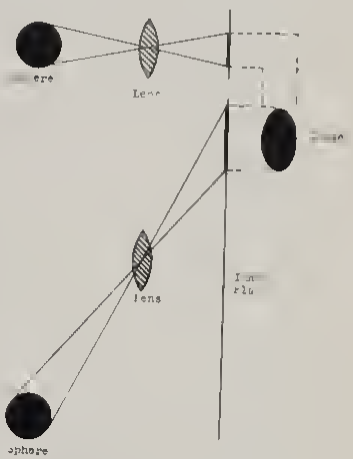


Figure illustrating distortion of spherical object lying at large angle from perpendicular to image plane through image —Drawn by F. V Wadley, Rantoul, Ill.

BAUSCH & LOMB OPTICAL CO
Established 1853
Rochester, N Y, April 6, 1938

To the Editor:

Mr. Wadley is right, of course. The lens aberration called distortion would, to be sure, result in a slight distortion of faces seen in the margin of a group picture but by far the greater part of the effect generally observed in such pictures is a matter of perspective.

Agreement, Not Argument

In order that any photograph shall reproduce the perspective of the object space it is necessary that it be viewed from a distance equal to the focal length of the taking lens Viewed from any other distance the perspective is wrong If this condition is met faces in the margins of group pictures assume their natural proportions and the elliptical figure in Mr. Wadley's drawing would appear as a circle

The press account of the wide angle lens which seems to have been copied verbatim is an example of emphasis on the wrong thing such as characterizes much newspaper science

I am glad you gave us the opportunity to see Mr Wadley's letter and to assure him that our geometry is the same as his The letter is inclosed herewith.

W. B. RAYTON,
Scientific Bureau
BAUSCH & LOMB OPTICAL COMPANY

Extend Congratulations

PERMIT me to congratulate you on your excellent magazine, of which I have been an enthusiastic reader for some time No person using motion picture equipment should be without it

I have been in the movie business for a considerable time, working in the capacities of projectionist, theater manager and service man As my hobby is 16mm. films and constructing 16mm cinema-chinery, I believe I can be rated as a genuine professional amateur

Frank R McLean, S.A.C
Coulterville, Ill, April 7,

WHAT ABOUT ME?

By

BEE GEE

HURRAH! HARRY HOLLENBERGER is working again. He gave the repression period a clip on the chin and joined the pay roll list at Paramount studios. Now he's laughing at the recent past, as everybody does when you come to think about it. . . . Monogram signed a deal with the Agfa for the use of that film in its forthcoming production. I hope the cameramen will not throw away all of the lights just because the film is fast. . . . LEO TOVER and his pretty wife will return shortly from their New York vacation. . . . Who is the reviewer on Variety who consistently refuses to comment on photography? . . . TONY GAUDIO is using the first of the new series Mitchell cameras on the "Garden of the Moon" for Warners. . . . KARL FREUND just signed a contract with 20th. . . . The Preview Screen Achievements' poll for March gives the camera awards to ERNEST HALLER for his work in "Jezebel"; KARL FAFUND took second place for "Seven Seas" and RAY RENNAHAN third place for his work in Paramount's "Jungle Love." . . . ROY HUNTER supervises three technical groups at Paramount as business manager. GORDON JENNINGS remains a chief on special effects and FARCIOT EDOUART on transparencies. MEL STAMPER is Hunter's assistant. . . . The Scott Radio firm presented the club with a portable microphone. . . . by the way, if you want to know anything about the Scott Radio call JOHN ARNOLD and he will make a special appointment with you to talk about it, as JOHN is a most enthusiastic owner. . . . LOU O'CONNELL is taking his vacation early. He and his wife stepped into their new car and are touring Washington. . . . LLOYD KNECHTEL is shooting backgrounds in Algiers and Algeria generally for Wanger's "Algiers." His chief location is the Casbah, the native quarters in Algiers. That's the same spot in which JOHN W. BOYLE together with Director THORNTON FREELAND, also a Hollywoodian, last year put in six strenuous weeks prior to moving into the Sahara.

Bows and Rows From The Press

State Police, Universal—"HARRY NEUMANN delivers a competent job of photography."

Sailing Along, Gaumount-British—"GLENN MACWILLIAMS' photography is above average."

The Overland Express, Coronet Productions—"Handsomely photographed by ALLEN Q. THOMPSON."

Rascals, 20th—"And EDWARD CRONJAGER's photography is handsome," and "EDWARD CRONJAGER supplied excellent photography."

Little Miss Roughneck, Columbia—"BENJAMIN KLINE'S photography scores asset in the attractive Wallace McDonald production."

Nurse From Brooklyn, Universal—"MILTON KRASNER supplies good standard photography," and "MILTON KRASNER'S photography makes the most of every pictorial opportunity."

Men are Such Fools, Warners—"[illegible] HICKOX'S photography is praiseworthy."

Go Chase Yourself, R-K-O—"JACK MACKENZIE'S photography and the special effects work of VERNON L. WALKER are major assets," and "JACK MACKENZIE'S camera work is exceptionally good."

Heart of Arizona, Paramount—"RUSSELL HARLAN'S photography of the superbly picturesque desert locations is something to rave about," and "RUSSELL HARLAN'S photography is more than western standard."

Over the Wall, Warners—"[illegible] work of JAMES VAN TREES is in keeping with the general high standard of the offering."

Bar 20 Justice, Paramount release—"RUSSELL HARLAN'S photography gives the entire film pictorial magnificence, and "RUSSELL HARLAN'S photography adds to the high quality of the production."

College Swing, Paramount—"VICTOR MILNER handled his camera handsomely and "VICTOR MILNER'S camera makes it all visually presentable."

Test Pilot, M-G-M—"RAY JUNE'S photography is often breathtaking," and "Magnificent photography has been achieved by RAY JUNE."

Stolen Heaven, Paramount—"WILLIAM C. MELLOR'S photography is first rate."

Just Who's Who On "Test Pilot"

IN order that there may be no misunderstanding—and in the event any exists it may be corrected upon competent authority—these authentic credits are announced for "Test Pilot" (MGM)

Ray June, A.S.C., production cinematography, Harold Mazorati, A.S.C., projection process photography; Jack Smith, A.S.C., photo aerial backgrounds, Maximillian Fabian, miniature shots; Don Jahraus, builder of the excellent miniatures.

THE BERNDT-MAURER CORP
117 EAST 24th STREET • NEW YORK CITY

A PRECISION 16mm. Reduction Print is the product of exact and extreme care in every step of the processing. Your Industrial or Picture deserves the superior performance obtained with this skill and care.

Automatic film processing
Sensitometric control
Cinex timing
Complete air conditioning
Optical and contact printers for direct 16 mm. and for 35 mm. to 16 mm. sound and picture.

PRECISION
FILM LABORATORIES
A DIVISION OF BERNDT-MAURER CORP
21 WEST 46th ST. • N. Y. C.

TOP STAR

IN Eastman Super X Panchromatic Negative, speed, fine grain, and photographic quality invariably combine for superlative performance. After three full years on location and lot, Super X is still the top star among motion picture negative films. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

and "WILLIAM C MELLOR'S camera job is first rate"

Four Men and a Prayer, 20th—"EARNEST PALMER'S photography is of the best standard," and "the camera work of EARNEST PALMER is exceptional"

Doctor Rhythm, Paramount—"CHARLES LANG delivers eyefilling photography," and "Technical contributions are able in every department, especially CHARLES LANG'S photography"

Wide Open Faces, Columbia—"PAUL C VOGEL'S photography is of the best"

Little Miss Thoroughbred, Warners—"L. WILLIAM O'CONNELL'S photography is worthy of note."

The Adventures of Robin Hood, Warners—"TONY GAUDIO and SOL POLITO rate highest praise for superb color camera work," and "TONY GAUDIO handled the dramatic material with genius W HOWARD GREENE and his associate, MORGAN PADELFORD, gave the technicolor camera job one of its finest exhibitions in the quality of lighting and lensing"

▼

Production Activity

At Columbia, ALLEN SIEGLER is doing City Shadows; at M-G-M, WILLIAM DANIELS finishing Marie Antoinette; BOB PITTACK on shorts, JOHN SEITZ doing Lord Jeff, JOE RUTTENBERG doing Shopworn Angel; RAY JUNE starting Enemy Territory; OLIVER MARSH starting Stand Up and Fight.

At Paramount THEODOR SPARKUHL winding up the Texans; CHARLES LANG in the middle of Spawn of the North, KARL STRUSS on Sing You Sinners; HARRY FISCHBECK starting Prison Farm, VICTOR MILNER starting Give Me a Sailor; RUSSELL HARLAN doing Beneath Western Skies, and Harry Hollenberger doing some second unit work on one of the big ones

Out at 20th, ERNIE PALMER in the middle of Three Blind Mice, EDWARD CRONJAGER the same distance on Hello Hollywood, LUCIEN ANDRIOT starting I'll Give a Million, ROBERT PLANCK starting Always Goodbye; ARTHUR MILLER on Lucky Penny, and JOHN MESCAL starting My Lucky Star

Over at United Artist studios JAMES WONG HOWE is doing Algiers for Wanger

Out at Universal JOE VALENTINE finishing The Rage of Paris, KARL FREUND in the middle of Letter of Introduction, GEORGE ROBINSON on Suspicion; HARRY NEUMANN doing Western Trails

At Warners, TONY GAUDIO on Garden of the Moon, SOL POLITO on Valley of the Giants, ERNEST HALLER has been assigned to do Because of Man; ROBERT EDESON starts Racket Busters

GILBERT WARRENTON, who has been getting some fine notices lately for his photography, is starting Romance of the Limberlost for Monogram

▼

MR. and MRS EDDIE BLACKBURN returned from their trip to the islands

Peter Shaw ray of the Dupont sales force is cutting notches for himself as a golfer. . . Well, my favorite Donald Duck with his quacking voice paid us a visit at the club as George Foisey's contribution to the entertainment of the month and brought along his band And what a band! Those who were fortunate enough to be present are still applauding Of all the clever contraptions contrapted to ruin the finest of our musical classics. Maybe I shouldn't say ruin, perhaps interpret is a better word However, the Duck's band proves that there is music in anything that will make a noise

ASTRO F1.8 F2.3
LENSES

for sale by
Mitchell Camara Corporation
665 North Robertson Blvd.
West Hollywood California

MUST SACRIFICE
DE BRIE SUPER PARVO
Near Type Ultra Silent Camera—
No Blimp Necessary
Has built in motor automatic dissolve pilot pins and anti buckling device Four 1000-ft magazines—40 mm 50 mm and 75 mm F2 3 lenses—Mitchell tilted De Brie upright finder, set of front attachments Leather covered carrying trunk and tripod cover It's the latest type equipment like new!
Camera Equipment, Inc.
1600 Broadway New York City
Tel Circle 6 5080 Cable Cinequip

VARIRAY BLUE SEAL RECORDING
NEW VARIRAY RECORDING GALVANOMETER
- Variable Area
- Noise Reduction Shutter
- Noise Reduction and Lamp Control Panel
- High Quality Optical System.

Complete, ready to install $750 net
Blue Seal Sound Devices, Inc.
723 Seventh Avenue, New York City
Cable Address Soundfilm

FAXON DEAN
INC.
CAMERAS
BLIMPS-DOLLYS
FOR RENT
MO. 11838
4516 Sunset Boulevard Night, No. Hollywood 1271

EYEMO
Filter Problems Solved
ALL MODEL EYEMOS adapted to accommodate Wratten filter in individual metal holders One filter serves all lenses
Holders readily interchangeable Wratten filters easily replaced
Complete camera modification including 1 filter holder $25.00
Additional filter holders each 2.50
Patents Pending
National Cine Laboratories
20-22 West 22nd St New York City

Seventeen Years Ago:

"VIRGIL E MILLER, of the American Society of Cinematographers, is filming Wolfbreed, starring Lon Chaney, Robert Thornby is directing This is a special production with many big outdoor scenes at the filming of which Mr Miller is most expert This is Mr Chaney's first starring vehicle with Universal, and in the hands of Mr Miller he is sure to be given a masterpiece of photography."

"TONY GAUDIO, A.S.C., is the proud possessor of a Mitchell camera, he being the latest of the A S C s to be won over to that wonderful creation Mr Gaudio says the Mitchell does everything a camera ought to and then a lot more"

And Today:

WILLIAM STULL is to be congratulated for a nice job in editing this month's Agfa Magazine . Stanley Cortez seems to enjoy wandering through the biways of Los Angeles in search of human interest, and whatsmore he finds it This practice is not only improving his ability as a photographer but is forming a foundation for his future as either a writer or a director Stan never made his ambition known It's just my thought in the matter.

My Assistant says That you are not responsible for what goes into your mouth but what comes out of it

Moviemakers of Alhambra

The Movie Makers of Alhambra, Calif., held their April meeting on the 18th They were entertained by the artists of the Meglin Fanchon and Marco Dance Studio Twelve numbers were given The Moviemakers were asked to bring their cameras and, with the aid of powerful flood lights, such as used by the professionals, were able to get some very interesting action

These shots are to be shown at the next meeting of the club The members gave a vote of thanks to A. C Cochran for the excellent showing of the youthful artists Mr Cochran is the manager of the Alhambra branch of the Dance Studio

Later in the evening club member Korn showed a very fine "eight" He covered many of our Western parks in color and gave an interesting lecture with the film.

Mr Manuel, one of our most talented camera enthusiasts, showed a color film he made on a recent trip to Death Valley He has a very fine "sixteen" and surely gets results

A black and white film of Yellowstone National Park closed the evening's entertainment Several members have recently visited the various parts of the West where the wild flowers run riot every spring We anticipate the showing of these trips in color at the May meeting

R A BATTLES,
Publicity Chairman

▼

United States Sends Less Film with Larger Receipts

Fifty-nine feature films were released in Buenos Aires during the first two months of this year, compared with 73 for the same period of 1937 Practically all of this decline was accounted for by American films, although this development is not so unfavorable as would first appear

In previous years it was customary for the American companies to release their weaker films during the summer months, whereas this year many outstanding features have been exhibited, some of them enjoying a run of two weeks. Thus, while the number of American films declined substantially, it is believed that the actual box-office receipts have shown a net income

Friad Laboratory Equipment
35MM 16MM COLOR
Printers Color Continuous, Step Optical
Lita Testing Machines Developing Machines
FRIED CAMERA CO.
6154 Santa Monica Blvd. Hollywood, Cal
Cable FRIEDCAMCO

COOKE LENSES
have earned world-wide preference among experienced cinematographers because they give superior results under all conditions. Focal lengths for every need Write for descriptive circular.
BELL & HOWELL COMPANY
Exclusive World Distributors of Taylor Hobson Cooke Cine Lenses
1848 Larchmont Avenue, Chicago
New York 11 West 42d Street
Hollywood 716 N LaBrea Avenue
London 13 14 Great Castle Street

EASTERN HEADQUARTERS FOR THE CAMERAMEN
CAMERA REPAIR WORK BY EXPERT TECHNICIANS
SALES · RENTALS SERVICE · MITCHELL · BELL & HOWELL CAMERAS ACCESSORIES ·
FRANK ZUCKER
CAMERA EQUIPMENT INC
1600 BROADWAY AT 48TH CIRCLE 6-5080 CABLE CINEQUIP

Camera Supply Co.
FOR
Efficient-Courteous Service
GORDON BENNETT—MANAGER
•
Everything Photographic
Professional and Amateur
•
New and Used Equipment
Bought—Sold—Rented
•
ART REEVES
CAMERA SUPPLY CO.
HOLLYWOOD 1515 North Cahuenga Boulevard CALIFORNIA
Cable Address—Cameras

Serious Talk and Donald Duck's Funmakers Entertain A.S.C. Men

GEORGE FOLSEY, new first vice president of the American Society of Cinematographers, was the master of ceremonies at the society's gettogether for April. The party started off quite sane and sensibly, following an interesting motion picture of Carl Spitz' methods of training dogs at his quarters in North Hollywood, with John Harkrider, art director and producer—of spectacles and pageants, like, for instance, the "Melody Number" of MGM's "Ziegfeld"—paying his respects to color. "Color is here," he declared.

The party concluded, in its vocal and instrumental phase—and that expression is plenty pat and nothing hackneyed in this present employment—exceedingly hilarious where it did not verge on hysteria.

Donald Duck and His Webfoot Band were present vocally and instrumentally. Donald lost none of his mirth-provoking quality simply because he appeared in the human guise of Clarence Nash. Surely Donald could not have been more than half as funny if he really had been a duck, even while admitting he sounded at least like 117 per cent of one.

When Donald cut loose with the sound effects department of the Walt Disney Studio combined with the Felix Mills Orchestra of the Pepsodent 1:30 P. M. Sunday show, some of the hardest pans in the society were seen to show abundant signs of breaking—like handkerchiefs brazenly used on eyes that were flooded, on cheeks that resembled the Tujunga Wash on a parallel night a couple of months preceding.

If any one thinks that Donald and His Webfoot Band are funny on the

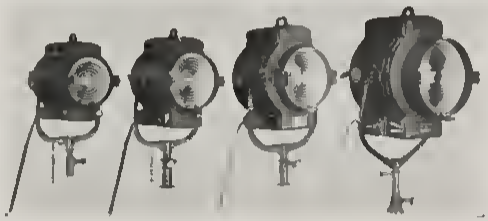
George Folsey, most [illegible] of A.S.C. [illegible] April getting the [illegible] president [illegible] A.S.C.
Photo by Clarence Sinclair Bull

CAMERAS BLIMPS
DOLLIES
ACCESSORIES
MOVIOLAS
SOUND EQUIPMENT

SALES-RENTALS
SERVICE

EXCLUSIVE EASTERN REPRESENTATIVE FOR MITCHELL CAMERA CORP.
FEARLESS PRODUCTS
HARRISON FILTERS
ARRO LIGHTS.....

MOTION PICTURE CAMERA SUPPLY, INC.
723 SEVENTH AVE., NEW YORK CITY
BRYANT 9-7754 J. BUROI CONTNER CABLE CINECAMERA



500 Watt 1000 Watt 2000 Watt 5000 Watt

there is a
SOLARSPOT
for EVERY lighting need

MOLE-RICHARDSON CO.
941 N. Sycamore Ave., Hollywood, Calif.
Cables: "Morinc"

Complete Studio Equipment
KRUSE
Camera Rentals
HI 4464 HI 8144
1033 N. Cahuenga Nite MO. 13470

MOVIOLA
FILM EDITING EQUIPMENT
Used in Every Major Studio
Illustrated Literature on request
MOVIOLA CO.
1451 Gordon St. Hollywood, Calif.

air they may be right. To one who has seen these splendid musicians, comedians and acrobats in the flesh first, it is difficult to conceive them as being half as funny when beyond the reach of vision.

If Walt Disney ever turns loose this webfoot band appropriately garbed in front of a camera and in the show that was put on for the cinematographers, his animators would have reason to construe the action as a menace.

If any inquisitive soul rises to inquire if the more impressionable in the audience rolled in the aisles it may be replied No, they did not. Fortunately the aisles had been closed before the show started.

And as to the famed belly laughs of old-time show business: So far as could be observed there was no anatomical limitation. The bunch just laughed all over.

But let's get back to brass tacks. Accompanying Clarence Nash were Hal Rees, in charge of the Disney sound effects department, Eddie Forrest, Joel Durol, Russ Crump, Gus Patzner, Art Smith, Ray Hoback and Ralph Hansel.

With them came paraphernalia, several hundred kinds of it, although it was stated the area of 10 by 20 feet space reservation requested was far short of the room necessary to contain the complete equipment. It was explained by Hal Rees the department has been several years building toward the splendid and varied equipment that is a part of the collection available today.

Experimentation is constant in the search for new gadgets that will make sounds different from those in the present outfit. Everything tried must be susceptible to adaptation on a musical scale. All of the members of the band are accomplished musicians, and must be before they can be eligible for membership.

All are expert on several instruments, legitimate instruments, it is explained, in contrast to "illegitimate" noisemakers—which also they must be in order to bring tuneful results from hacksaw blades, bottles and cowbells, gasjupe, baby rattles, raspberries, auto brake-drums, auto bulb horns and endless other contraptions.

An organ is simulated when the members of the band by hand play on bellows, each with its distinctive quality.

Coming back to Mr. Harkrider, the art director-producer has no doubt as to the imminence of color against black and white on the screen in the com-

paratively near future. But we are not going into that here.

We have been promised a considered story from the pen of this man who has participated in the production of nineteen Ziegfeld shows, who has created major pageants in all sections of the United States, and who speaks with authority on matters that touch entertainment, spectacles and color in a broad way.

Fine and Instructive

The size of the new magazine is quite convenient to handle and file. I might add that the subject matter is always very fine and instructive, which in the long run is the most important feature of any publication.

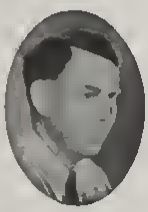
Seth Beegle Larsen
Miami Beach, Fla.

Belgium Tightens Censorship

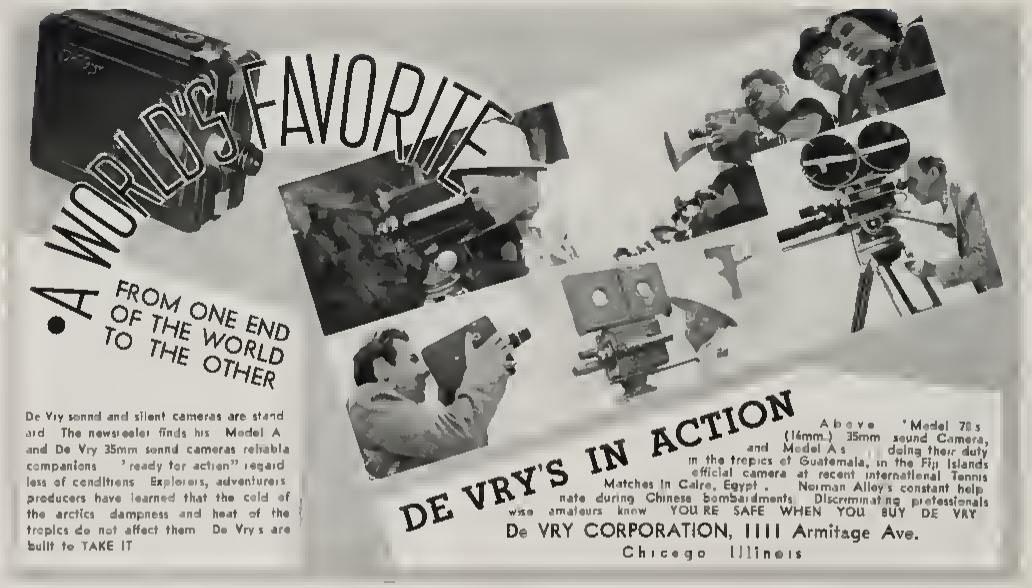
Effective April 1, 1938, the circulation and showing of motion picture films in Belgium are to be controlled more strictly by the censorship commission established by the Minister of Justice to issue permits under the law of September 1, 1920, by a royal decree of February 25, 1938, published in the Moniteur Belge on March 9, according to a report from the office of the American Commercial Attache.

Educational and newsreel film and those of a documentary nature may be admitted without the above formalities.

—: RENTALS - SERVICE :—
MOTION PICTURE CAMERAS - BLIMPS - DOLLIES AND ALL ACCESSORIES
HIGH-SPEED CAMERAS HIGH-SPEED MOTORS MOTOR EYEMOS
LANDERS & TRISSEL, Inc.
PHONE HE-2277 — 6313 SUNSET BOULEVARD, NEAR VINE STREET, HOLLYWOOD, CALIFORNIA — Night Landers HE 1311, Trissel - No. Hol. 5992W

FILM TESTED

Automatic Developing Machines
Soundolas
Sensitesters
Reeves-lites
Variable Density Sound System
Variable Area Sound System
Microphone Boom
Sound Accessories
Laboratory Accessories
ART REEVES
MOTION PICTURE EQUIPMENT
Cable Address: ARTREEVES
7512 Santa Monica Blvd. — Hollywood, California U. S. A.

. . . CINEX . . .
● Light Tes[illegible]ers [illegible]sed by all major studios [illegible]ain the Sole Mfrs and Distributors
● Mfrs of [illegible] mm Recording Heads Amplifiers Developing Machines Printers Etc
CINEMA ARTS—CRAFTS
914 N. Fairfax HE 1984 Hollywood, Calif.


A WORLD'S FAVORITE
• A FROM ONE END OF THE WORLD TO THE OTHER
De Vry sound and silent cameras are standard The newsreeler finds his Model A and De Vry 35mm sound cameras reliable companions 'ready for action" regardless of conditions Explorers, adventurers producers have learned that the cold of the arctics dampness and heat of the tropics do not affect them De Vrys are built to TAKE IT
DE VRY'S IN ACTION
Above 'Model 70s (16mm.) 35mm sound Camera, and Model A s doing their duty in the tropics of Guatemala, in the Fiji Islands official camera at recent international Tennis Matches in Cairo, Egypt . Norman Alley's constant help nate during Chinese bombardments Discriminating professionals wise amateurs know YOU RE SAFE WHEN YOU BUY DE VRY
De VRY CORPORATION, 1111 Armitage Ave.
Chicago Illinois

Llewellyn Joins Wilding

John G ("Jack") Llewellyn has joined the sales organization of Wilding Picture Productions, Inc , Chicago. He goes from Bell & Howell, where he was sales manager for eleven years Two years ago Wilding rehabilitated and modernized the extensive Essanay properties in Chicago, where pictures featuring Charlie Chaplin and Wallace Beery among others were produced

J. G. (Jack) Llewellyn, former general sales manager Bell & Howell, now associated with sales department of Wilding Picture Productions, Inc

Papers on Color and Sound Get Play from Engineers' Convention

Featuring in its papers program the latest developments in tools and techniques for the production of motion pictures, the Society of Motion Picture Engineers held its forty third semi-annual convention at the Wardman-Park Hotel, Washington, April 25 28, presenting one of the strongest line-ups of papers in its history

This meeting of the motion picture engineers paid particular attention to color and sound recording and reproduction However, during the course of the four-day convention practically every phase of the industry was covered in technical papers and discussions.

Three sessions were devoted to sound in all of its phases and there also were complete sessions devoted to papers dealing with developments in photographic and laboratory processes, optics and projection developments, 16mm equipment, new apparatus and educational and industrial motion pictures

The convention opened Monday, April 25 An informal luncheon was held the opening day at which Daniel C Roper, secretary of Commerce; William G. McAdoo, Senator from California, and Col Dan I Sultan, engineer commissioner for the District of Columbia, spoke. The semi-annual convention was held Wednesday evening, at which Dr C. E Kenneth Mees, vice president of Eastman Kodak, and other leading men of the industry talked

With the tremendous advance that has been made in motion picture film stock in recent months particular attention was devoted to photography, during which such papers as "Problems in the Use of Ultra Speed Negative Film," by P H. Arnold, of the Agfa Ansco Corporation, and "Characteristics of Supreme Panchromatic Negative," by A W. Cook of the same company were particularly valuable, as also the paper "The Determination of Correct Exposure in Photography," by L. A Jones of the Eastman Kodak Company.

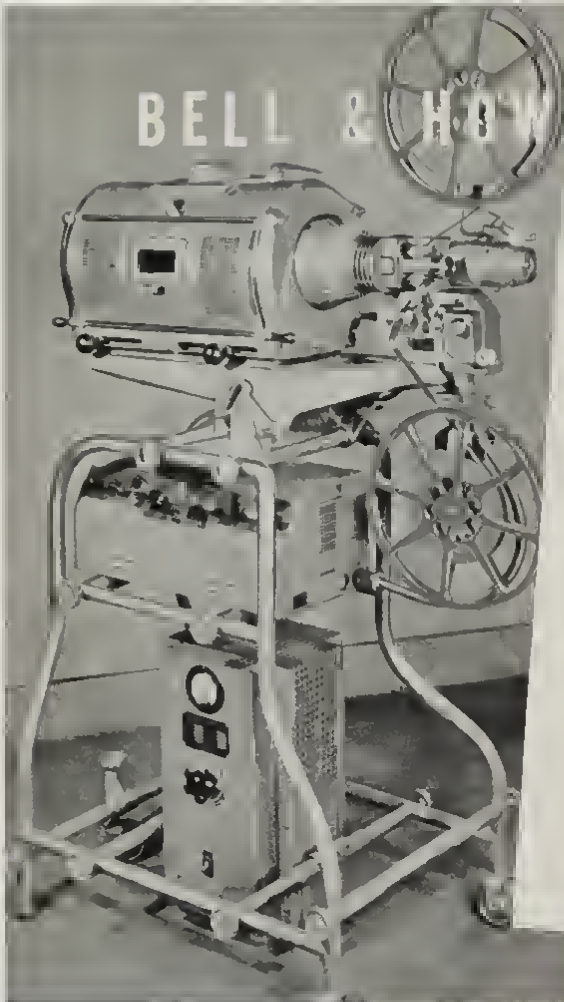
On Monday evening H E Ives of Bell Telephone Laboratories presented a paper entitled "The Transmission of Motion Pictures Over a Coaxial Cable" Six papers were presented Tuesday on the subject of color, among which "The Theory of Color Reproduction," by A. C Hardy of the Massachusetts Institute of Technology," and "The Multiplane Camera," by W E Garity of the Walt Disney Productions Inc, were of particular interest The multiplane camera is the one used in recent Walt Disney creations

During the two sessions on sound, recent developments in ultra-violet recording were presented by G L Dimmick, L T. Sachtleben and J. O Baker of the RCA Manufacturing Company. H. G. Tasker of Universal Pictures presented a paper on "Multiple Channel Recording," and G Friedl, Jr, of the International Projector Corporation described "A New Sound System."

EASTMAN SUPER X NEGATIVE

J. E. BRULATOUR, INC.

BELL & HOWELL ANNOUNCES



NEW *Filmoarc* 16 mm. PROJECTOR

The ultimate in screen illumination!

THE new Filmoarc, providing the screen brilliance and sound volume required for the largest audiences, still retains the economy, convenience, and safety of 16 mm film.

Best of all, it is amazingly simple to operate. Automatic carbon feed, centralized and plainly identified controls, foolproof connections . . . all combine to provide surprising ease of operation.

Engineered throughout for arc illumination, the Filmoarc retains such time-tested Filmo features as the B & H intermittent mechanism, metered lubrication, floating film, and "Flexomatic" sprocket guards.

Two types are available—a "roll-away" model, as illustrated, for easy movement from room to room, and an even more compact telescopic leg model, for transportation in cases.

Mail the coupon below for full particulars about the new Filmoarc Projector. Bell & Howell Company, Chicago, New York, Hollywood, London. *Established 1907.*

FILMO DOUBLE 8 (*right*)—This 8 mm camera has everything! Instant loading—film literally drops into place. Taylor Hobson F 2.5 lens interchangeable. Automatically reset film footage dial. Four operating speeds . . . your choice of two speed ranges . . . plus single frame exposure device for animation work. Built to spyglass viewfinder with masks for telephoto lenses. With speeds 8 to 42, $80. Speeds 16 to 64, $85. Model 141 G, with F 3.5 lens only $55.

FILMO 70-D (*left*)—Unrivaled among 16 mm cameras. Compact, light, versatile, this finest of all personal movie cameras has seven film speeds including slow motion, a turret head for quick lens changes and a wide variety of instantly removable optional accessories such as electric motor, external film magazines, and other equipment to add novelty and variety to your personal films.

WITH A *Filmo* CAMERA YOU CAN EVEN MAKE *COLOR* MOVIES IN *S-L-O-W* MOTION

THAT *is* a camera achievement—and Filmo does it so perfectly. On both 8 millimeter and 16 millimeter film, Filmos make incomparably fine color movies, even in slow motion.

There is a wide range of Filmo Cameras for you to choose from. To help you decide *which* Filmo, mail the coupon below for information.

New Filmosound Library Releases **COBBLER CAPTAIN OF KOEPENECK** German dialog English superimposed titles 7 and 9 reel sound versions • **KEY TO THE SEVEN SEAS** The City of Bremen, old and new 1 reel sound • **ALICE IN WONDERLAND** With Joan Bennett, music by Irving Berlin 1-reel sound • **KNIGHTS IN KHAKI** A Boy Scout talkie produced in Hollywood by Capt Donavin Miller 2 reel sound • **WORLD JAMBOREE** Minnesota Boy Scouts attend the international meet in Holland, visiting Paris and London en route 1-reel silent • **SIX NEW TERRYTOONS** Cartoon comedies, sound and silent, 16 mm and 8 mm, sale or rental

MAIL COUPON for Details about Filmo Cameras or Projectors

BELL & HOWELL COMPANY
1842 Larchmont Avenue, Chicago, Illinois AC 5-38

Please send me information about ( ) New Filmoarc Projector, ( ) Filmosound Projectors, ( ) Filmo Silent Projectors—16 mm., ( ) Filmo 8 mm. Projectors, ( ) Filmo 16 mm Cameras, ( ) Filmo 8 mm Cameras, ( ) Filmosound Library

Name .....

Address .....

City ..... State .....

BELL & HOWELL

American Cinematographer
Amateur Movies Section

WHY ALL THE ENTHUSIASM?

AMATEUR movie makers get a big thrill out of shooting the spring sequences they've been planning all winter. And they're *particularly* enthusiastic about the results, when they use Agfa 16mm. Fine-Grain Plenachrome Reversible Film.

THE ALL-AROUND, OUTDOOR FILM

This all-around, outdoor film combines high speed, wide latitude, and a truly effective anti-halation coating. It is fully sensitive to all colors except spectral red, and it offers an extreme fineness of grain that permits unusually large projection without loss of detail.

For crisper, clearer movies this spring . . . use Agfa 16mm. Fine-Grain Plenachrome Reversible Film. It is available in 100-foot rolls at $4.50, and in 50-foot rolls at $2.75—including processing and return postage. **Made by Agfa Ansco Corporation in Binghamton, New York.**

AGFA

PLENACHROME FILM

Agfa

AMATEUR MOVIE SECTION

SOCIETY OF AMATEUR CINEMATOGRAPHERS

BOARD OF REVIEW

Victor Milner, President, A.S.C., Director of Photography Paramount Studios, Academy Award Winner 1935

Karl Struss, A.S.C., Director of Photography Paramount Studios, Academy Award Winner 1928

Fred W. Jackman, Treasurer American Society of Cinematographers

Dan Clark, A.S.C., Director of Photography Twentieth Century-Fox

Tony Gaudio, A.S.C., Director of Photography Warner Brothers Studio, Academy Award Winner 1937

Contents....

And Now It's a Little Academy . . . 202
By George Blaisdell

U. S. C.'s Film Business Course is away to brilliant beginning 203

Strikingly good show was that of International Amateur Movie 204
By Duncan MacD. Little

Cine Kodak secures added range in new Eastman focusing finder . . . 205

Bell & Howell announces 16mm. projector with powerful arc 206

Be kind to Old Man Tempo 208

Notes of the Movie Clubs 209

How movie clubs may profit by maintaining a stock shot library 212

Here's the answer 213

Here's filmer's chance to take advantage of early summer rain 214

Big four day gathering set for conference on visual education . . . 215

National archives will preserve motion pictures for generations . . . 217
By John G. Bradley

New Super Panchro-Press film is announced by Eastman Kodak Co . . 219

And Now It's A Little Academy

By GEORGE BLAISDELL

THE Hollywood Reporter has started something, something, by the way, new under the sun The daily is securing the verdict of the Hollywood reviewers as to the best each month in production, direction, performance by actress, actor, supporting actress, supporting actor, incident performance, screenplay, original story, cinematography, musical score and original song

The Reporter is taking on its new job seriously, as Eddy Eckels, who directed the poll, declared to the editor of this magazine Every effort is being made to assure not only readers of the newspaper but the industry as a whole and the millions of newspaper and magazine readers throughout the world that the declarations of the nine file reviewers represent their free and unfettered opinion

The ballots are restricted to local, national and international representatives of publications which have readers in sufficient numbers to count, to constitute a rating Among them are those who report to the Associated Press and other organizations reaching masses of readers

It may be of special interest to readers of The American Cinematographer to know that the subject represented by the scene on the front cover of the April issue was in the running a half dozen ways.

In the first place it was declared that "Jezebel" was the best production The work of Bette Davis was said by 80 percent of the voting critics to be the best by an actress Fay Bainter was given the rating as the best supporting actress Ernest Haller, A S C., was given the award for the best photography William Wyler, who directed "Jezebel," came in second under the wire, being headed only by Ernst Lubitsch in Paramount's "Bluebeard's Eighth Wife" George Brent, male lead in "Jezebel," was third in the vote for the best performance by an actor and Donald Crisp in the same picture was second in the vote for the best supporting actor

Karl Freund, A S C, winner of the Academy photographic award for 1937, was second in his division for his work in Universal's "Seven Seas," and Ray Rennahan, A S C, for his striking Technicolor craftmanship in Paramount's "Jungle Love" was a close third in the voting

The film daily is to be congratulated for its innovation Easily the month's poll may develop into one of the major factors of industry interest Already the newspaper has been made aware of the importance of establishing in the minds of the men and women in the business and outside of it the necessity of planting the conviction that everything connected with the poll is above reproach and outside the realm of the politician and the meddler.

It has under consideration following the lead of the Academy in the last award of putting the counting and the recording of the votes into the hands of an authority the name of which will be sufficient guarantee of its integrity and wherein the paper itself will be without cognizance of the voting until the final report is declared The Reporter will be commended if it take steps to protect the public's respect for the body which participates in the plebiscite—of restricting ballots to grown men and women who know a hawk from a handsaw when it comes to motion picture appreciation—to borrow a phrase from the pedagogues which may possess increasing importance as the poll grows in influence and authority

Actually the number of persons who by native capacity, training and possibly education are competent to break down a completed motion picture and part by part award bouquets for the performances are few in a hundred—or a thousand, either, for that matter.

The Reporter will not be commended if the poll be overcommercialized by near strongarm solicitation of advertising from those who win the combined nod of the reviewers Self-respecting writers of their own volition will decline to be a party to such a deal—and if they do not take such a step in all likelihood the publication which buys them their beef and beans—and in some instances ham and eggs—will order them to do so

▼

WE TOOK a whirl at the new Agfa Superpan Press in a B2 roll (2¼ by 3¼ inches) during the month The camera used was a No 1 autographic Kodak Special, equipped with a Zeiss Kodak anastigmat f6 3 lens (Wollensak) and Optimo shutter The camera was handheld and the five shots exposed near the Western avenue entrance of Griffith Park were taken without benefit of light meter or sunshade The time was between 2 15 and 3 00 o'clock, April 9

Barring one prior unlighted interior which returned a perfect dud the five scenes of shade were the first of the new film to be exposed by this writer That dud, by the way, may be ascribed to fumbling of the roll while loading the evening before the exposure due in part to overcaution following or trying to follow the printed warning to "Load in subdued light"

The factors employed for the group of shots, the characters of which were not dissimilar were f 16 aperture and 1/50 exposure In one instance there was a variation to f 22 and in another the timing was changed to 1 100, but the particular subjects were not identified The camera was pointed downstream on a slowly flowing brook

▼

THE possibilities for the making of money by "Snow White and the Seven Dwarfs" would seem almost to be without end We know that in five weeks in New York the magnified cartoon in one theater returned over a half million dollars We know that here in Los Angeles as a result of a four months' run in one house it has brought in a fifth of a million

That is the tale of but two houses among the thousands in which the picture will be shown But it is not alone in houses of entertainment money streams in that human beings may look upon creatures of fancy that apparently can do anything humans can do and absolutely do a multitude of things hu-

mans would not in their wilder moments dream of doing

Now Jack Goldberg, having to do with the International Road Shows, has contracted with a famous builder of marionette shows to create fifty units of "Snow White" They will be installed from coast to coast in carnivals and state fairs, as well as leased in picture theaters

Snow White and her friends surely reached the heart of the multitude

▼

THE final ten days of March and the first ten days of April were busy days for New Yorkers who follow amateur motion picture shows There was the preview of the Ninth Annual Movie Party March 18 and the main showing at the McMillin Theater on the 23rd

There was a press preview of the International Movie Show at the Preview Theater, 1600 Broadway, on the afternoon of April 4, and in the evening another preview at the Columbia Faculty Club, with Dr Nicholas Murray Butler, president, as guest of honor and threescore members of the faculty and their wives

The real International show was on the evening of the 6th, and then there was the repeat performance on the 9th Sandwiched in was a show at the St Paul's Episcopal Church in Yonkers on the 7th

New York and Los Angeles have been the centers fortunate in the possession of competitions drawing on the wide world for non-professional cine material Amateurs in those cities, at least amateurs who are members of clubs having access through loan in some instances to these above par amateur subjects, have had the advantage over their less happily situated brother and sister addicts

There should be some remedy for that Maybe there will be-

▼

THERE may be significance as well as coincidence in the news attaching to two members of the A S C. in the present issue Both of these men in earlier years have been assigned for quite a number of months to work in Europe Both believe they were benefited materially in a photographic way by reason of their opportunities to study among other artistic factors the work of the old masters—in lighting for one of the essentials

Joseph Valentine, A S C, was one of the three selected by the caucus of technicians in their eliminating preliminary viewing for the Academy Awards of 1937 productions

Ernest Haller, A S C., was named by the major Hollywood critics as being tops in photography among his confreres responsible for camera work on the thirteen March releases included in the films submitted to the critics

It happens that neither cameraman was under contract at this time to the firm which had, in earlier days, sent the two men abroad In other words, if the benefit received by these men be as tangible as they are convinced it is that benefit went to competitors of the studio which had assigned these men to work overseas

It is evident that reviewers, necessarily in a photographic way rating as laymen, are as one with studio technicians, admittedly professionals, when it comes to putting the finger on the major importance of lighting.

When television eventually creeps around the corner the value to the studios of skill in the realm of lighting will be magnified, perhaps beyond present realization

Maybe there really is significance as well as coincidence in the recognition that has come to these two men who so notably have contributed to the photographic quality of American pictures

Maybe the museums of Europe really do display on their walls paintings that contain commercial as well as artistic qualities for the American producer who chooses to avail himself of their possibilities

Certainly and without any suggestion of maybe there are many examples of old masters and modern masters as well right here in these United States

Great institutions of learning and captains of industry find it of advantage to their organizations to adhere to the policy regularly of delegating for study and observation at home and abroad those of their subordinates who have most abundantly given evidence of possessing value above the average to their employers.

That custom has not obtained in the picture industry Due to the dominance the United States early assumed in that field the major executives have taken it as a matter of course that the heads of studios and their subordinates in other countries should come here and sit at their feet when seeking information

Have they overlooked the cameramen?

U.S.C.'s Film Business Course Is Away To Brilliant Beginning

BRILLIANTLY successful has been the University of Southern California's Department of Cinematography course in motion picture distribution and exhibition, inaugurated for the first time during the second semester of the current school year

Sponsored by Charles P. Skouras, president of Fox-West Coast Theaters, and conducted by Charles A Buckley, general counsel of the same organization, distribution and exhibition have obtained an unprecedented array of prominent motion picture executives to present special lectures before the student group

The course was started off last February with Louis B Mayer, production head of MGM, lecturing on "What Constitutes Showmanship." Again on March 30 Darryl Zanuck, in charge of production for Twentieth Century-Fox, lectured on "Showmanship."

Although these two producers' subjects were titled nearly the same, the material presented in each case was entirely different, and needless to say both lectures were outstanding

Calls on Specialists

It has been Mr. Buckley's policy to draw specialists from the motion picture field, each to lecture and later to conduct an open student forum on their particular field. Occasionally a student's question will greatly amuse the lecturer. Especially is this so of the invariably asked question, "What do you think will happen to double features?"

Typical of the answers is Mr Zanuck's 'I really don't know I wish I did"

Al Lichtman, distribution head of MGM, lectured on the history of motion picture distribution Herman Wobber, Pacific Coast distribution head for Twentieth Century-Fox, devoted most of his lecture to the details of determining film rentals

Technical Talks

More technical in character were the lectures of William H Lollier and John B. Bertero of the Fox-West Coast Theater organization Mr Lollier detailed the important aspects of theater purchasing, constructing and leasing Mr Bertero devoted his time to the intricate problems of zoning and clearance

Last of the speakers before the University dismissed for the Easter spring vacation was Col Jason Joy, head of the story committee, general public relations counsel and assistant to Mr Zanuck at the Twentieth Century-Fox studioes

Col Joy stressed the importance of building good will with the public and the problems of censorship in production and distribution.

Mr Buckley, a Harvard Law School man, is presenting his course on the high academic plane so necessary to formal university work at the same time he is introducing to the student a wealth of practical material from the business field This educational approach approximates the lines so successfully followed by all universities in preparing students for the practice of law and medicine

With the university reconvening after Easter, Dr A. H Giannini, president of United Artists, is scheduled for April 20 Dr Giannini has been a working banker all his life. He has specialized in motion picture banking, and in the industry is looked upon as the greatest authority in that field He will lecture on the financial aspects of distribution and exhibition.

Best Ever

I think your magazine is the best one I have ever read on the subjects it covers.

LEO A JAROSLAW
Rantoul, Ill

Strikingly Good Show Was That of International Amateur Movie

Nine Subjects From as Many Countries Acclaimed in Program Exhibited Under Auspices of Columbia University's Film Study Division — "Zao" Praised for Its High Camera Quality

By DUNCAN MacD. LITTLE

IN the April issue of this magazine was printed the list of subjects that had been selected for the International Movie Show to be conducted under the auspices of the Division of Film Study of Columbia University. The program had been arranged in cooperation with Duncan MacD. Little, with musical arrangements by Miss Elfriede Boerner.

Mr. Little has favored the readers of The Cinematographer with the benefit of his matured judgment on the major points of the nine subjects chosen from as many countries.

THE International Amateur Movie Show was held as the closing session of the Motion Picture Parade conducted by the Division of Film Study of Columbia University, New York, April 6, before an audience of perhaps 400. The weather that day was vile, a wet sloppy snow falling all day and most of the evening, with the result that many, we know, stayed home by the radio rather than go out into the storm. And thereby did they miss a rare show.

The countries represented were, in their order on the program: Australia, Japan, Scotland, Czechoslovakia, Canada, England, Germany, United States and Poland. Films had been expected from Hungary, Austria and Spain, but unfortunately did not arrive. The pictures were:

TO THE SHIPS OF SYDNEY

Great interest and acclaim was expressed, particularly to the "fog" sequence. That was remarkable and very beautiful.

MOUNT ZAO

Remarkable for its subject, first of all. To many of us it is a revelation that skiing should be a national sport in Japan, but then, on the other hand, why? For it is a nation quick to take any idea of value, and to do well with it—for instance, the way that baseball has been completely made a part of the lives of the Japanese.

"Best Ever"

Mount Zao unquestionably deserved its high ratings, and not the least does it deserve the A.S.C. "first" for photography. Many said "The best amateur photography ever seen." Interesting it is that just today Mrs. Little and I saw a professional skiing film from Norway, that in no way could be compared with Zao.

The lighting in the commercial production was flat and the contrasts (or lack of them) made a gray and "muddy" effect. I wish I could show "Zao" to the producer and exhibitor of that film.

FOURTH IN HAND

An original story and plot, never divulging what is to come and holding suspense to the end. Judicious cutting, in some cases only a frame, in others of more, would "snap it up," but by and large it is extremely well done.

The lighting of the interiors (and most scenes are interiors) is excellent, the transitions extremely clever, and in the opinion of many well qualified to say, quite the best amateur photoplay ever seen.

Again let me say, an original story! This comment was forcefully expressed by the story editor of a great production company. A completely new story!

L'HISTOIRE D'UN SOLDAT

An anti-war preachment, boldly and ably done in allegory with but three characters, and two are only seen briefly.

Strangely enough we viewed it first on the same day that the German troops entered Austria, and the impression (in conjunction with that news), was tremendous.

GLOIRE A L'EAU

A background film, to be used to "point up" a lecture (or sermon) on the benefits Nature disposes upon us. Beautiful photography, but, without the discourse that normally accompanies it, too long and too little action.

Convincing Work

DRIFTWOOD

An old production by a master group—an old and threadbare plot excellently carried out. Direction, casting, acting and technical work all excellent. Lighting quite as good as, maybe better than professional work of a dozen or fifteen years ago, and one never is conscious of the camera save for an unfortunate second or two when the feminine lead looks directly into the lens.

Even the sets (and there were at least seven) were made by this amateur production group, and they are convincing—more convincing than many professional sets, probably because they are confined and not mammoth.

One error is noted in the film. When the feminine lead is discharged from prison her name is ruled out on the prison register. There are, below hers, other names with shorter sentences noted, but these had none of them been ruled out. Not so serious an error, at that!

The acting of "him who got murdered" is, in the writer's opinion, able and flawless and that of the villain of the piece is also of a high order. A capable job throughout.

BOMMERLI

Like the "Happy Days" of Lawrenson, of Dundee, Scotland, this shows how the "backyard" or "home" movie can be strengthened and made interesting by a few extra shots to provide a thread or theme. The acting of the mother (whose face one never sees) is good, and, again the film is noteworthy for its transitions.

PRIZE WINNER

Needs no comments—your magazine has commented already. However, two thoughts might be interjected. First, I have assisted with a few flat tires, but I never received more than a "Thank You." Ten dollars for a flat tire! Well, I'll continue to be chivalrous. Second, some device or trick should have been used to indicate a time lapse at the end, else nature speeded things.

Color Stands Out

A PROVINCE OF POLAND (received only the afternoon of the show, too late for inclusion on the printed program, but nevertheless shown). Submitted by Polskie Towerzystwa Fo

tograficzne, Sekcja Filmowa, Warsaw, Poland, and made by Tadeusz Jankowski, Ing. This film was awarded first prize for color at the Paris International last summer (1937) and richly deserved it!

With the film came the necessary records for scoring, and again one sees the value of a trained mind (in any line)

The records were perfectly marked, and the film was perfectly timed to match the music, with projector running exactly at 16 frames a second and phonograph at 78 r.p.m. Quite evidently Mr Jankowski uses a single phonograph, for at the end of each record (or where the end was indicated, by white paint), there was a slow fadeout and a brief bit of blank screen, *darkly colored*, and then a slow fadein, which by experimenting we found gave opportunity to change records (Again a trained mind at work.)

It would be most interesting to set this film and "Ships of Sydney" together before a jury and get the verdict. Also it would be interesting to add "Porpoise Oil" and "Eclipse Over Peru" and then ask a verdict But we do not give ratings, like that Let it stand that there are listed four extremely beautiful films, any one of which could qualify for first.

In "Poland" use is made, judiciously, of lap dissolves, and one is as beautiful as could be imagined

Another Scottish film was received on the same day with Poland—and this, "Hell Unltd", was sent by its producer, Norman McLaren, of Glasgow, with the full knowledge that it might arrive too late However, it was screened!

HELL UNLTD

Another anti-war film, almost a pacifist film and certainly with communistic tendencies But it is a strong and able preachment. It is brutal in the way it hammers its points home, and it is clever in some of its symbolism It is also horrible in parts.

We understand that it has been exhibited quite extensively in and about Glasgow, and its return is requested as soon as possible on account of future commitments.

A second screening of this International Program was held on Saturday, April 9th, at the Seventh of our Subscription Evenings

Amateurs Give Support

It is a great tribute to the amateurs of the world that such support was given both to our Ninth Annual Movie Party and to the International Amateur Movie Show, particularly as there are no awards other than a bit of leader, reading "Exhibited at "

And there was no promise that any particular film would be screened. So that it proves definitely that the amateur is a lover of his hobby, and that those expressions of goodwill, received at the Eighth (and again at the Ninth) Annual Movie Party, were not empty words, but definitely were evidences of a desire to lend a fellow a hand," for many hands turned to and aided, else these shows could not have been

The advance notices of the two shows —the Ninth Annual and the International—of which we received copies were 47, and they came from Hollywood to the west and from the Netherlands to the east—and as an indication of the work involved, our postage item alone has totaled better than $50! That's a lot of letters!

Started from Scratch

The International Show was started from absolute scratch, and developed handsomely into an amazingly interesting program

One very significant point should be brought out The consensus of opinion of the jury, after viewing some thirty-five films for the Ninth Party, and of all with whom we have talked who had viewed one or both programs, was that the amateur should not compete with Hollywood or Elstree in the photoplay field, but should confine himself to documentaries, educationals, travelogs, and allegoricals, should experiment and play with the abstract, but the dramatic and musical should be left to those who have at their disposal the money to produce their best conception of perfection, for certainly none of the amateurs that we know have thousands to spend, to say nothing of millions

And now both the Ninth Party and the International Show are over and done They were good, and our thanks are given to those who helped tremendously!

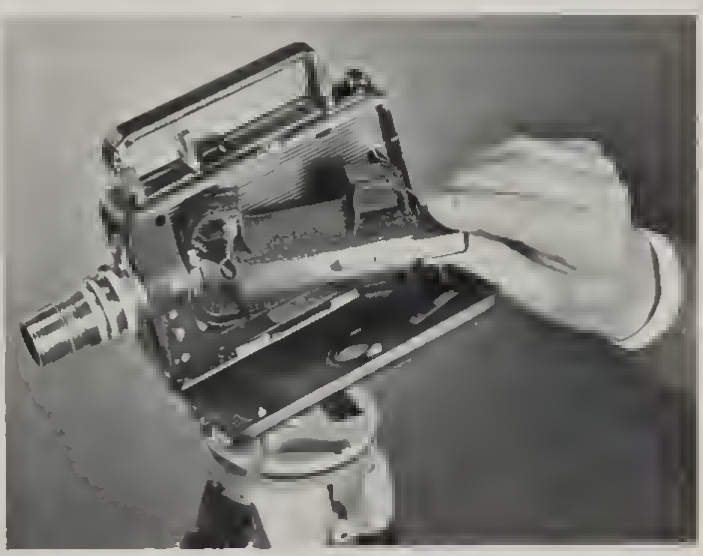
We will turn our eyes to 1939

Cine Kodak Secures Added Range in New Eastman Focusing Finder

OWNERS of magazine cine-kodaks who wish to do work of utmost precision will find many and varied uses for a new focusing finder for this camera, just announced by Eastman Kodak Company.

The device, which is of cast aluminum and weighs only 8½ ounces, slips inside the camera just as a film magazine does An eyepiece projects at the rear When a knob on the side of the finder housing is slid forward, a section of the lens field is seen at high magnification, which makes critical and positive focusing a simple operation. When this knob is pushed to the rear the finder shows the actual picture field—regardless of which lens is being used

The focusing finder will be of particular use with the new Cine-Kodak telephoto lenses which have a red extension for making extreme close-ups beyond the limits of the engraved focusing scale. Also it will be helpful in title making. To use it a tripod or other firm support for the camera is necessary



Eastman focusing finder

Bell & Howell Announces 16mm. Projector With Powerful Arc

THE news of the month for serious users of 16mm films in the educational and industrial fields is the announcement that Bell and Howell has developed a professional-quality 16mm. sound projector using a powerful arc lamp as the projection light source The new machine is known as the "Filmoarc," and will, it is understood, be available for delivery in June

It has been observed that 16mm of late has been growing more and more into the standard format for educational and industrial film work. This development may be counted on to increase with the introduction of this needed equipment for presenting 16mm in large auditoriums, halls and theatres

It is significant that these serious, non-amateur uses of 16mm have been closely interrelated with the development of higher-powered projection equipment. When the format was originated, a decade and a half ago, the projection equipment available was scarcely adequate even for home use

But as 100 and 250 watt projection globes gave place to 500 watt units, the use of 16mm classroom and exploitation film began to grow general As these equipments were succeeded by 750 and 1000 watt light-sources, and 16mm. sound-on-film became available, the reduced format film took another and great forward stride

But even these relatively powerful units seemed inadequate to meet the demands of showing 16mm films to really large audiences

Limit Near End

It appeared, however, the practical limit had been reached in the 1000 watt projection units The only possible method of increasing illumination without a disproportionate increase in heat was the use of an arc as a light source Several users of Kodachrome films also desired a colder-toned light source for accurate projection of color.

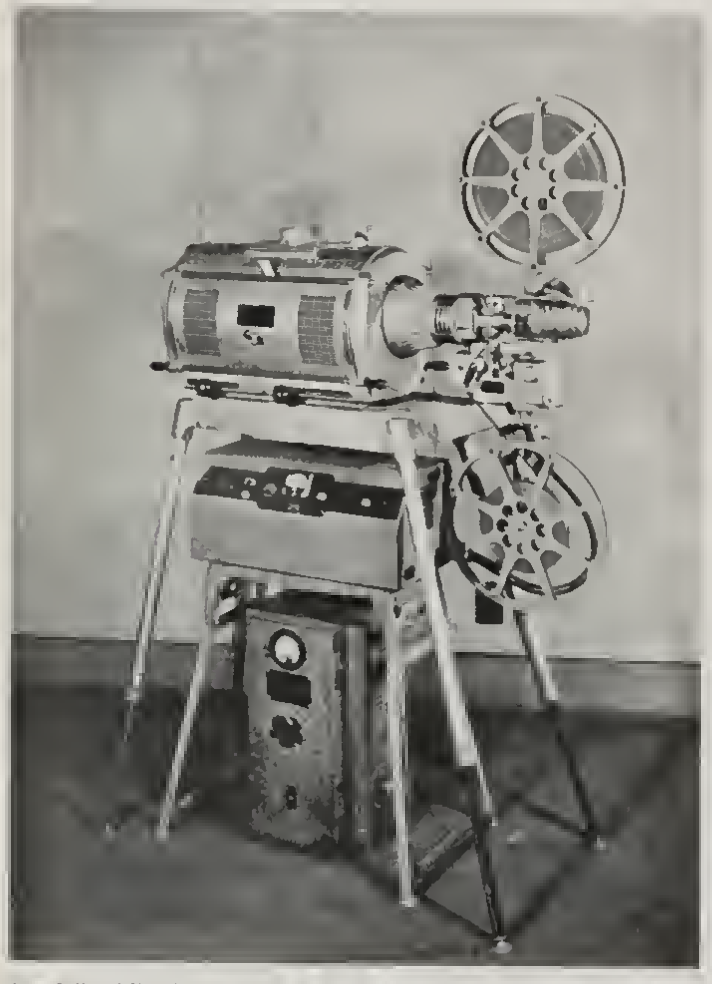
This new arc projector is the answer to these demands It is, according to the manufacturers, definitely a new design, rather than an existing type with a different light source

The projection mechanism is in general similar to the 1000 watt model 130 Filmosound projector It has, however, been redesigned to suit it to the arc illuminant. This illuminant, which draws approximately 35 amperes across the arc, produces nearly four and a half times as much screen brightness at any given throw as does the 1000 watt incandescent globe previously counted the most power sub-standard illuminant

The new projector is considerably larger than any previous 16mm equipment, being virtually out of the portable class Two types of mountings are available a semi-portable mounting in which the machine stands on four extensible legs, and a semi-permanent mount in which the projector, amplifier and rectifier are carried on a tubular metal carriage, comparable to the stands used for 35mm theatre equipment

Specially Designed Arc

The arc employed has been specially designed for the service It burns two special carbons, and employs a parabolic mirror in place of the conventional condensing-lens system Once the arc is struck, an automatic motor-driven feed



New Bell and Howell filmoarc, 16mm. arc lamp sound film projector in use, a unit which includes motor-driven feed for maximum portability

mechanism feeds the carbons to maintain a uniform arc-gap

Manual adjustments of both carbons are provided, together with a special visual monitoring system which, by means of a pinhole aperture and a mirror projects an image of the two carbons on to a ruled white card As long as the images of the carbons coincide with the rulings, the arc is burning at its maximum efficiency

Other external controls permit varying the feeding speed of the mechanism, as well as focusing the arc and the mirror for efficient distribution of light

The carbons are easily replaced, no tools being required A valuable safety feature is the fact that the arc can only burn when the lamphouse door is closed When the door is opened, the arc is automatically extinguished, the rectifier circuit broken, and a small pilot-light within the lamphouse is turned on

In addition to the familiar safety-shutter provided in all sub-standard projectors, this model is fitted with a regulation "douser" between the lamphouse and film aperture For obvious reasons no "still picture" projecting feature is provided

The projection mechanism is of familiar Bell and Howell type In this model the motor which drives the projection movement is placed well in front of the lamphouse A special cooling fan is provided which drives a strong blast of cool air through a channel between the aperture and lamphouse

For all its power, the new projector does not appear to expose the film to as much heat as do some much lower powered incandescent installations

Two Speeds Provided

Both the standard 24-frames a-second sound speed and 16-frames-a-second silent speed are provided The selection is made by a two-throw switch on the motor Any 16mm. reel up to 1600 foot capacity can be accommodated

Rewinding is done by a separate motor geared to the take-up arm, much as in the case of the earlier Model 130 Filmosound. This cannot be brought into operation except when the driving motor is turned off and the machine arranged for rewinding.

The film-moving mechanism displays all of the accustomed Bell and Howell features, including the 9-to-1 shutter ratio, the side tension registration and the "floating" sprocket guards which, with the film-gate, open automatically as a single lever is moved In this respect the operation of the new projector is identical with that of any previous Filmo projector

The sound equipment is identical with that of the de Luxe Model 130 Filmosound Its amplifying and control systems are housed in a case mounted on the stand below the projector A high-fidelity type amplifying system with twin permanent magnet type speakers is provided

The amplifier circuit provides for the use of two projectors with professionally smooth change-over from one pick-up to the other Provision is also made for using the amplifier system in conjunction with a crystal microphone as a public address system, or for amplifying from a separate disc-turntable pick-up for accompanying silent films

Such refinements as tone-control, and the like are of course provided, and the 50-watt output is ample for a very large auditorium

Guard Against Mistakes

The manufacturers have provided against any possible mistakes in wiring the machine Each connection, whether to projection mechanism, amplifier, AC-DC rectifier (for the arc lamp) lamphouse, speakers, and so on will only fit in its proper terminals.

It is recommended that the circuits upon which this machine is operated be fused for a load of 35 amperes

It is possible, however, to divide the load between several circuits if necessary, as projection drive, lamp current rectifier and sound amplifier each draw current from a separate connection, and each may of course be connected to a separate circuit

Replacement carbons are conveniently packed in a special mailing container holding enough carbons for 45 hours of burning. This is stated to be identical with the average burning life of a 1000 watt projection globe; the carbons cost somewhat less than the globe.

With this truly professional 16mm projector available, it would appear that the dawn of the much-touted use of 16mm in small theatres should be at hand. Certainly, those who have opposed the idea because they felt no adequate theatrical 16mm projector was available no longer have a basis for their contention

New Enlarger-Projector Is Ready for Distribution

Among the new and exclusive features available in the Hollywood Enlarger Projector is a revolving head, new type negative holder, a heat absorbing filter, new type projection lamp, iris diaphragm, double condenser system, spiral focusing mount, extra large baseboard, double plug receptacle, and an extra long "15-foot" cord

The fine imported F4.5 lens furnished gives sharpness throughout the print even at maximum degree of enlargement. An extension arm allows head to be tilted sideways for elongation or caricature enlargements and is important when used for copying or micro-photography It takes but a few minutes to convert the enlarger projector into a micro-photography or copying stand

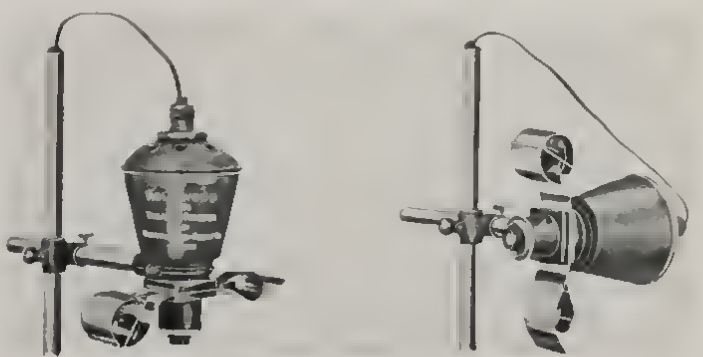
Viewing by projection is made easy with the device, for with a simple turn of the revolving head it is quickly converted into a fine projector Either double or single frame 35mm positive film may be projected The 2-inch focus lens will project up to a 4 by 5 foot picture. The Hollywood Photo Supply Company, 5855 Hollywood boulevard, can give further details

St. Louis Amateur M.P. Club

Reel News, bulletin of the St Louis Club, for April is a credit to its creators, headed by Editor R T Williams Every line of the two-column two-page sheet is of the "justified" sort On page 1 the columns are 2¼ inches and 4½ inches wide The columns on the second page each are 3¼ inches wide There are probably 1500 words in the issue

The club announces that the issue will be sent to 150 owners of motion picture cameras who are not members and bearing an invitation to attend the club's meeting. It is an idea that seems worthy of emulation by other organizations

The April meeting featured a demonstration of the new Eastman Sound Kodascope Special by J C Karl of the Eastman company Treasurer C E Valier discussed technically and practically lenses and their use The trick film made at the preceding meeting was shown



Hollywood Photo enlarger-projector

Be Kind to Old Man Tempo: For He Can Either Make or Break That Picture You Rate So Highly

TEMPO in motion pictures—professional or amateur—is like an "Arabian Nights" genie. It can work either for you or against you. Since it is rather less tangible than some of the more familiar factors like photography, composition and titling, tempo is all too often overlooked by the amateur filmer. And when tempo is overlooked it usually works against your picture.

There is really no reason why tempo should be overlooked. It is nothing mysterious, once you become conscious of its existence it quickly becomes something you can understand and with which you can work.

To begin with, the dictionary definition of tempo applies surprisingly well to its use in cinematics. Webster calls it "rate of movement, specifically . . . the pace at which a piece or passage moves."

To make this definition wholly applicable to motion picture tempo just one word need be added, so that the quotation would read "... the pace at which a piece or passage apparently moves."

For in any kind of cinematography we deal not alone with objects and motions as they actually are, but as they appear to be on the screen.

In the abstract cinematic tempo is founded on a combination of two factors: the actual dynamic content of a scene and the length of time that scene is on the screen. Control these and you control tempo.

Relativity

In the concrete, tempo depends upon a combination of three familiar and tangible things. First but by no means of greatest importance, the actual rate at which the object photographed moves. Second, its proximity to the camera. Third, the angle at which it moves in relation to the camera.

By varying the combination of these three factors you can accelerate or retard the tempo of almost any photographed movement.

The most elementary application of tempo is something everyone who has got past the kindergarten stage of movie-making should know without being told. It is that any moving object appears to move faster in proportion as the camera is closer to it.

There's an easy way to prove this. Simply take your camera and go out and make an extreme long shot of some familiar object you know is moving fast. Then make an extreme close-up of some similar object you know is actually moving far more slowly. If you want a suggestion as to convenient test subjects I'd suggest trains; they are everywhere, and you can be pretty sure of finding fast and slow ones to be your guineapigs.

For instance, go out and make an extreme long shot—and I mean a really extreme one, where your camera is so far back that you not only show the whole train but give it sufficient room to take several feet to pass completely through the picture—of the fastest express that passes your town.

Then, on the way home, stop off by the railroad yards and get an equally extreme close-up of a switch engine clanking past. Again, I mean a really extreme close-up, one in which the engine more than fills the screen.

Camera Angles and Tempo

When the film comes back from the laboratory you will find that the express which you know actually was traveling from sixty to a hundred miles an hour seems to be moving rather slowly, while the switcher, which you know was crawling along at about ten or fifteen miles an hour, seems to be going much faster.

If you still are experimentally-minded try a few more shots to see what bearing camera angles have on tempo. Shoot one of your test subjects which you know will be moving at a relatively constant speed throughout all your "takes"; the express train would be a good one, and one of which your scenes, once they've served their purposes as tests, can almost always come in handy as "stock shots."

Make long shots, medium shots and close-ups of this object moving, in each case, first directly across your picture; second, diagonally toward the camera, and, third, directly into the camera.

In the previous tests you found that the long shots gave the impression of slowest movement and the close-ups the fastest.

Screen Time

In this series you will find that the shots showing movement directly across the screen and the extreme close-up of the object coming directly into the lens give the illusions of fastest movement, while the other angles give progressively slower tempos.

Studying all of these shots, you will notice one very important fact, that the apparent speed of a movement increases as the footage of the scene—that is, the length of time it is on the screen—decreases.

From all this we can deduce three basic principles for making any movement appear fast on the screen. First, show it in a close shot. Second, show it from a dynamic angle—one that accentuates its movement within the frame. Third, keep its duration on the screen short.

Once you understand these principles you can put them to work with almost any action. For instance, suppose you want to contrast the movement of one man who is walking along calmly with that of another who is running excitedly. You would show the one action in long shots, made from angles that minimized his apparent motion within the frame.

You would show the other in closer shots, made from angles that emphasized his motion within the frame. Your scenes of the slowly moving man would be of relatively long footage. Your shots of the runner would be of short duration.

Now, if you wanted to build up the contrast between these two tempos you would naturally intercut the scenes. If you wanted to build up the tempo of the running man's scenes you would begin with moderately distant shots, of fairly long footage, and with each succeeding cut you would use closer shots and shorter ones, until perhaps when he arrived at his goal, you would use just the shortest of "flashes"—only a few frames long—of a big-head close-up of his face, rushing straight into the camera until it more than filled the screen. Or, supposing he was running a race, a similar "flash" of his breast breaking the finish tape.

Direction of Movement

In contrasting these movements you can make the runner seem to be pursuing the walker or to be dashing madly in the opposite direction. This, of course, is simply a matter of keeping their respective directions of movement on the screen continuous. If one is to pursue the other, both should move across the screen in the same direction; if they are to be moving oppositely, make them do so on the screen.

Yet another point worth remembering in connection with tempo is that the power of the cinema lies in suggestion. You don't have to show everything as long as you suggest the action.

For instance, if you want to show a person entering a room and crossing over to talk to someone on the other side you don't have to waste a lot of footage showing all of it.

Make a shot of him coming through the door; then cut to a shot of the second person greeting him, as the first man walks into the scene. Your audience saw him enter, and saw him arrive—but it doesn't have to be bothered with watching him amble across the whole darned room!

Similarly, attention to suggestion and

(Continued on Page 210)

Notes of the Movie Clubs

Chicago Cinema Club

The annual meeting of the Chicago Cinema Club, one of the country's largest and most active amateur groups, in conjunction with the Bell & Howell Company was held at the Rockwell Auditorium March 17 and 18. The showings were most successful There were present 154 on the first night and 149 on the second. Welcomes were extended respectively by O N (Ollie) Wilton and Joseph A. (Joe) Dubray, A S.C

In the program were "To the Ships of Sydney" and "Mount Zao." "While the 'Ships of Sydney' film was fully appreciated and the deserving quality of the original realized by the large number of movie 'sharks' present," writes one who attended both showings, "the marvelous angle and filter work of Tsukamoto aroused the two audiences to the highest pitch of enthusiasm. This film really 'bowled 'em over,' and obviously was the highlight of both sessions."

H A Wilde of the Bell & Howell Company devoted considerable time and effort to selecting and timing musical backgrounds for both films, including Japanese recording for "Mount Zao," and these fitted the moods so perfectly it might have been sound film The equipment, of course, comprised two turntables and faders

The program was as follows:

Musical prelude

"Cast Adrift and How" Starting from scratch, so to speak, by gazing, with more or less breathless awe, at a "colossal production" of thirty years ago

"Baby Stuff." A movie production of today, in monochrome and color, made with the Filmo 8 A small but very busy subject, made with a small camera but it's "colossal" to mother and dad!

"Rock and Ice." A film sound Library subject of superlative photography and an example of pictorial beauty obtained by the skillful use of filters.

Filters and Their Uses A practical demonstration of various photographic filters and their proper application, by Paul Foote and Malcolm Townsley, of the B&H engineering division

"Ships of Sydney," by James Sherlock Grand Prize American Cinematographer Amateur Contest, 1937 A Kodachrome dupe from the original made with a Filmo 70-D camera

Amateur Club Activities in Europe A few minutes of comment by Joe Dubray, A S C, who has just returned after nine months of travels in European countries

"Mount Zao," by Khoji Tsukamoto Photography Prize, American Cinematographer Amateur Contest, 1937, made with Filmo 70 camera.

"Colorful Bali in Color," by Bill Holmes The first successful Kodachrome of this far-east paradise, with Bill's entertaining description of his travels.

Closing remarks Projection, Model 130, 1000 watt Film sound and 8mm Model 122A Projectors.

Minneapolis Cine Club

The meeting of the Minneapolis Cine Club April 19 opened with a 6 15 dinner The highlights of the screen entertainment were color films of a recent flight to the West Indies photographed by President Leslie R. Olsen and the latest attempt at 8mm animation by Paul Frantzich and Ray Rieschl, professional sign writers Jointed cutouts employed in the filming were on display. John Leffler presented a special sound feature

Plans were completed for the Minneapolis Cine Club's first annual movie party It was to be held on the 29th and it was decided admission would be by ticket only

Los Angeles 8mm. Club

The features of the April meeting of the Los Angeles 8mm club were the appearance of Harry C. Pearson, producer of "African Holiday," accompanied by Mrs Pearson, and a club contest In the latter there had been so many films submitted a committee reduced the number to ten

Winner of the first prize, which was given by Dietrich Post & Co., coast distributors for Wrico title lettering equipment, was Randolph B Clardy's film "It Always Rains on Sunday" Second prize went to Theodore MacMurray's "Aerophobia," and third to Ed Pyle's "Beginner's Luck," a collection of scenes showing beginners' film faults which, according to the titles, club membership had taught him not to commit

The appearance of Mr. and Mrs Pearson was purely informal, with no set speeches by either. Instead of speeches, the members of the club asked questions, and if it had not been for the tactful manner in which President Cornell closed the questioning, they might still be there

The visit was in recognition of the theatre party of a hundred members and guests of the club who had attended the local theater on the opening day of "African Holiday"

No Loss from Heat

Perhaps one of the more interesting questions answered by Pearson was how he took care of his film while traveling through the heat of the jungles for months Pearson quite surprised everybody when he explained he did nothing except carry the film in special insulated boxes which he opened in the cool of each evening and closed in the morning before the heat of the day.

"That," said Pearson, "constituted our only effort to combat the tropical film difficulties you hear so much about Frankly, I think some of the difficulties must be slightly exaggerated, for I did

The Littles Express Appreciation

MR AND MRS DUNCAN MacD LITTLE have requested the Editor of this magazine to express their grateful acknowledgment of the assistance and cooperation rendered by those friends who worked with them for the success of their Ninth Annual Movie Party and also of the International Amateur Movie Show, which they arranged for the Division of Film Study of Columbia University in the City of New York, both of which programs were made an integral part of the "Motion Picture Parade" conducted by Film Study

Mr and Mrs. Little wish also to thank those many active and energetic movie-makers, both individuals and organizations, who contributed films for either or for both events

They regret that time did not allow that all of the worthy and interesting films could be screened, and they assure those who for one reason or another could not attend any of the several sessions of the two events that it is doubtful if ever there have been two programs of distinctly amateur films, all of such high standards, from every angle

As soon as it can be done Mr and Mrs Little will write to each and all contributors and cooperators, far and near, personally to thank them, but it must be realized that such a number of letters requires some time for writing, and this means is taken temporarily to express their deep appreciation, and also to suggest their hope in 1939 to present even bigger and better programs—again with the aid of their friends.

tempo can bridge gaps in continuity not lose a single foot of film from climatic conditions."

Also of great interest was Pearson's relating of the manner in which he and Mrs Pearson photographed the sensational snake ceremony that is one of the highlights of their motion picture

"We spent six weeks," explained Pearson, "gaining the confidence of the natives who constitute the small snake brotherhood which performs this ceremony Finally, they realized we meant no wrong, so they set out to capture the snakes for the dance Pythons, black mambas, cobras, and many other varieties of snakes were caught and brought into camp

"After about two weeks of this they were ready The head man of the group then mixed a secret medicine from herbs known only to himself He cut the arms of his men and rubbed the medicine into the wounds A high temperature resulted and the men were then immune to the poison of snake bite. They let the snakes bite them freely with no harm You see, they merely did in advance what we do after we are bitten They are really quite smart, if you ask me."

One of the newly electrically-powered Eumig 8mm cameras was displayed, and William Stull, A S C, exhibited a reel of film made in the course of testing that camera in preparing an article for the American Cinematographer

The Bulletin this month contained over two thousand words There were contributions from the editor, Jane Gay—whose name, incidentally, is entitled to credit in a masthead, Milt Armstrong, former secretary, Sergt Teorey, the Marine foreign correspondent of the Filter, and "The Spotlight of Niersbach," who talks about filters and other things.

Sergt Teory, writing from Panama says no visitor should miss seeing the markets, alive with color, as the natives move around the stalls

The sergeant also visited the third meeting of the Washington 8mm Club at which 35 members were present In response to an invitation he explained the workings of his home club He must have put over the talk for the local outfit, for upon leaving he was relieved of title card, membership card, film check sheet and his last copy of Thru the Filter The sergeant intimated he might have an opportunity to scout around points in Virginia and Pensylvania looking for picture possibilities

▼

Orange County 8mm Club

The Orange County 8mm Club, limited to users of 8mm cameras, was organized March 16 with 25 paid-up members and applications pending for 2? more Dues were fixed at $3 yearly A limitation was placed on the membership of 100 Meetings will be held on the third Wednesday of each month At the May meeting a prize will be given for the best 100-foot picture submitted

The officers are Dr. Newell I. Moore president, Dr Cassius E. Paul, vice president, Jack Kahler, secretary, Kenneth E Morrison, treasurer Board of control, Dr Moore, chairman, E. M. Sundquist, Robert N Hockaday and Jack Kahler

JACK KAHLER, *Secretary.*

▼

Los Angeles Cinema

The meeting of the Los Angeles Cinema Club, held at the Southern California Edison Company auditorium, April 5, was called to order at 7 30 p.m by President Gram

An announcement was made of a special demonstration for next meeting The May meeting contest was announced. Entries will be accepted only from those who have not previously won a prize. Films cannot be over forr hundred feet

The test problem films of Mr Mitchell and Mr. Pyle on enlarging eight to sixteen were run and followed by a discussion Mr Walker demonstrated still color slides showing effect on over and under exposure on color Mr Memory read an article written by President Gram on Cinema Clubs, printed in the American Cinematographer Films were submitted for criticism by Mrs. Durand and Mr Herr

Mr Scarborough of Winters, Inc, spoke interestingly and informingly on filters and ran a film on pola screen

Through the courtesy of Fred Champion of the Southern California Gas Company a film on the recent flood was run

RICHARD STITH, Secretary.

▼

Cinema Club of San Francisco

The regular monthly meeting of the San Francisco Cinema Club was held April 26 at the club rooms of the California Camera Club, 45 Polk Street

Members Bill Grant and Dr. Alexander showed some interesting Kodachrome pictures of a recent trip to Mexico

The pre-meeting was held at 7 p m for those who brought films for constructive criticism

With deepest regret the passing was announced of Fellow Member Harry Miller of Burlingame While on a trip to Mexico he suffered a heart attack that proved fatal.

E. G PETHERICK, President

Ampro's Model U Projector A.C. Operated Sound on Film

Ampro is extending its line with a new A.C operated sound-on-film 16mm motion picture projector with a 750 watt lamp projection

The Model U is designed for A C. current (where D C. is not required) and is ideal for classroom instruction, auditoriums, industrial sales work and home entertainment where maximum illumination and performance are required. It is light, compact, portable and is housed in two easy carrying cases—projector with amplifier in one case, the speaker in the other

Embodied in the new model are several innovations such as a speaker-hiss eliminator which enables the operator to obtain full volume without hiss even at low voltage and an amplifier signal light which indicates when amplifier is on and also designates location of volume and tone control knobs on the amplifier when rooms are darkened

Ampro Model U Projector

New Willoughby Catalogue

Willoughby's of 110 West Thirty-second street, New York, has issued an eighty-page "Equipment and Accessories for Better Pictures" The catalogue contains several hundred illustrations of photographic equipment In its 6 by 9¼ inch size the book packs a mass of information

The third Rollei Salon (first being shown at Rockefeller Center, New York City, May 2 to 8) will be shipped to the West Coast late in May, where it will be displayed at the Photo Art Print Gallery, Monadnock Building, San Francisco, from June 1 to June 14

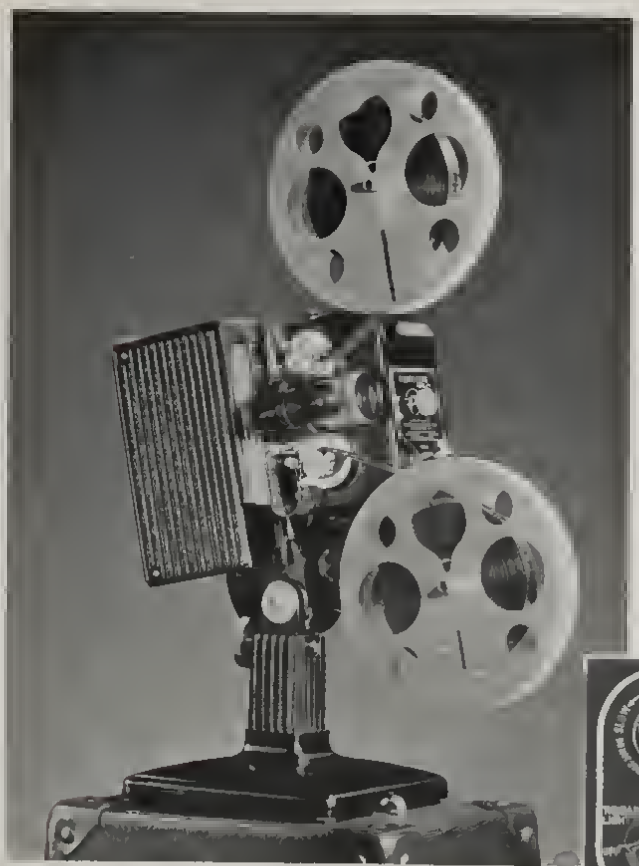
Be Kind to Old Man Tempo

(Continued from Page 208)

Suppose you want to show me going from Hollywood to New York. The trip itself isn't important; the fact I get there is You could show me finishing packing my suitcase and starting to the door Then you could see me buying my ticket; then, passing through the station gate, while the camera swung to the sign announcing the train's destination

Next, either a lap-dissolve or, better, perhaps, a fade-out followed by a fade-in on the New York skyline, and a cut to me unpacking my bag Indisputably, I have crossed the continent in five short scenes!

There are plenty of similar, simple tricks for making old man Tempo work for you Watch for them next time you go to a professional movie!



A Great New 16mm. Eastman Projector—

KODASCOPE MODEL G

MODEL G, the newest member of the Eastman family of Kodascopes, provides great projection advantages at a moderate price.

First, "tailor-made" projection. One lens-lamp combination, from its five available lenses and three lamps will provide just the screen picture size and illumination needed for your screen and "throw."

New Conveniences in Projection

Movable sprocket clamps, a gate-clearing knob, and thread light make threading simple. This light, controlled by four-way switch shown above, provides illumination for threading, rewinding and changing reels.

Tilting is positive with new gear-operated device in its pedestal base. Reversing motor allows reverse projection and film can be halted for "stills." Rewinding is quick and easy—just pull out rewind lever.

Plus framing knob—oilless bearings which require no further lubricating—speed-control knob—beautiful combination finish—operation on D. C. or A. C., 25 to 60 cycle, 100 to 125-volt lines.

This great Eastman-made projector, complete with 2-inch *f* 1.6 lens of new formula and 500-watt lamp, is $123.45. Carrying case, designed to function also as projection stand, $12. At your Cine-Kodak dealer's.

Cine-Kodaks, Kodascopes, and Cine-Kodak Film are all Eastman-made, designed to work together and backed by world-wide Eastman service.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

How Movie Clubs May Profit by Maintaining a Stock Shot Library

ONE OF THE most valuable departments in a motion picture studio is the library of "stock shots." These consist of scenic and atmospheric shots made all over the world, atmospheric long shots made on big sets used in past productions, and an endless variety of cinematic odds and ends—airplanes, fire-engines, fires, ships, boats, city traffic, trains, zeppelins, submarines, explosions, cattle, horses and riders—in fact everything and anything that can be photographed.

When a script calls for an incidental scene of anything of that nature the producer's first thought is to turn to the library and see if there isn't a "stock shot" which can be used for it.

If there is, a great deal of time, trouble and money can be saved by using that shot instead of sending out a camera crew to make the scene specially.

Until the current "Men with Wings" was recently started as a Technicolor production, practically all of the industry's needs of aerial war scenes were filled by stock shots made incidentally in the filming of "Wings," "Hell's Angels," "Lilac Time," 'Dawn Patrol," and a few similar productions of a decade ago.

This same expedient can be fully as useful to the amateur as to the professional. In fact, "stock shots" can sometimes be more useful to the home filmer, since his budget seldom would permit the extra expense of making some incidental scenes unexpectedly necessary for his productions especially if he had to travel far to get just the one scene.

Good Time To Start

So one of the best things any amateur can do is to begin to build up a library of stock shots.

Right now is a fine time to start. In most parts of the country spring finds the home filmer with his last season's pictures pretty well cut and titled, while the weather without is scarcely conducive to beginning the new season's campaign.

So why not employ your spare time going through the odd scraps of film left over from the editing of last season's—and the previous seasons' filming? You are almost sure to find a surprising variety of potentially useful "stock shots."

Every time this writer browses through the forgotten footage of past years he manages to unearth scenes the very making of which he has forgotten, but which nevertheless often can be used excellently to fill gaps in more recent efforts.

Next, segregate these odd shots according to subject-matter. Make up one reel (it can begin as a simple laboratory spool) of landscapes; another of rivers; a third of beach scenes, another of boating shots; yet others of trains, planes and so on.

Label each reel with a gummed paper label, preferably protected by a covering of scotch tape, and keep your stock shot reels together, in a handy box or cabinet.

Then when you come to edit your next picture, and find a gap in the continuity which must be plugged, all that is necessary is to reach for the appropriate stock shot reel, run it and select a shot that will serve your purpose.

The matter of keeping these stock reels "alive" and whenever possible adding to them is, of course, of the highest importance. If you once become conscious of the value of your stock library, however, it will not be difficult.

Shoot for Future Use

All of us encounter dozens of shots when out a-filming—shots interesting in themselves, but not of value to whatever we may have in hand at the moment. Sometimes we can't resist shooting them, anyway, sometimes older and more hardened filmers can resolutely steel themselves to pass them by.

But if we are content to shoot them, enjoy their merits, and then let them stand in the stock-shot reels, waiting their chance to be useful in a picture, sooner or later they will come in handy, while meanwhile the library grows usefully.

In the same way, it can be highly advantageous, when vacationing, to keep one's eyes—and lens—open for potentially useful stock scenes. Getting such useful shots on film need not take much of either time or film.

It will not be a noticeable drain on even a slim vacation budget. But the possession of such shots can often save a great deal of time and money when some later picture is being assembled.

A Fair Exchange

This stock shot idea, valuable as it is to an individual, can be even more valuable if carried out as part of a club's cooperative program. Many clubs have libraries of magazines, quite a few have libraries of completed films. A good library of stock-shots could be of immense value to the members.

Practically every club member could find among his own film discards scenes which could be contributed to such a club file. He could also contribute further stock-shot footage from oddments filmed on vacations and business trips.

And if you will consider for a moment the spread of territory and interests covered by the vacations of the members of your own club, you can visualize the range and scope of a club stock-shot collection if even a majority of the members get behind the idea.

One may spend his vacation going to Detroit to get a new car; another may go to a convention in New York, a third may go fishing in Canada, a fourth may tour Europe while a fifth visits California, Mexico or Alaska.

If each of these members makes but one stock-shot on each roll of film he exposes, the club will at the end of the season have an unrivaled variety of shots which can be of use to the other members.

Perhaps the man who went to Europe forgot he needed shots of New York, the conventioneer's spare footage can provide it. Perhaps the man who went to Detroit needs a shot of a train to introduce the start of his trip; the shots of some other member can supply it. And so it goes, growing as the library and the enthusiasm behind it grow.

Safeguarding Project

As a matter of practical club policy, however, it would seem wise to throw some safeguard around the project, so that those non-contributing members who as a rule are always with us, cannot draw upon the collection to which they have contributed nothing. At first thought, a small cash fee from such non-contributors would seem to cover this situation.

But this would reduce the library without adding any footage to replace what is drawn. It would seem wiser, therefore, to make the stock shot library open only to members who have contributed film—and usable film—and further to make participation possible only in proportion to the member's past contributions.

A man who had in the past contributed four good scenes might, therefore, be allowed to take three shots out. If he at the same time brought in further usable shots for the library, he could be entitled to take out more footage. It seems only good sense to insist that the individual contribute more than he takes, especially during the building up of such a scheme, for otherwise the library footage—and the benefits therefrom—would shrink instead of grow.

In any event, this idea of building a stock-shot library, whether put into practice individually or collectively, can be one of the most practical of aids to building better films. How practical, only one who has tried it can tell.

HERE'S THE ANSWER

Reversal Formulae

Can you give me some formulae for reversing cine film? My photo-supply dealer did not have it, but referred me to you.—J. S. L., Mono Lake, Cal.

In addition to the two formulae we sent you by mail, here is another one. This is recommended by the Gevaert film experts in Europe, who supply their substandard films to European users either with processing as is the rule here, or without processing, for home reversing.

Fundamentally, this formula should work with almost any type of black-and-white cine film, though the formulae and methods might have to be slightly modified to adapt it to the particular type of film you use, as each type of film has its individual requirements in processing quite as much as in exposure.

First Development

Stock Solution No. 1

Hydroquinone	90 grains
Sodium Sulphite, Anhydrous	615 grains
Sodium Carbonate, Anhydrous	305 grains
Potassium Bromide	70 grains
Hypo (ordinary fixing hypo—not acid)	18 grains
Water	20 ounces

Stock Solution No. 2

Caustic Potash (KHO) stick	2 ounces
Water	20 ounces

The separate solutions keep indefinitely. For use, mix 9½ parts of Solution 1 with ½ part of Solution 2. The exposed film should be developed very fully. For normal exposure, an average development time would be about 10 minutes at 68 degrees F. The Gevaert experts state that temperatures up to 80 degrees F. will not harm the film.

After developing, wash for 5 minutes.

Reversal (removing the developed silver image).

Stock Solution

Potassium Bichromate	260 grains
Sulphuric Acid (66 degrees Be)	5¼ drams or 1 ounce
Water	20 ounces

For use, mix 1 part of the stock solution with 5 parts of water. This bath may be used until completely exhausted. The removal of the silver image takes place in 5 to 10 minutes, and must be continued until every trace of the black silver deposit is dissolved away.

After the film has been in this bath for 2 minutes, subsequent operations may be performed in white light of medium intensity, preferably reflected light.

Although the quantity of white light falling on the film during this second exposure is without effect on the final result, the light must be uniform, and excessive light is to be avoided, otherwise the final tone obtained may be too warm. The Gevaert experts recommend a light of about 60 to 100 candlepower at a distance of about 3 feet.

After reversing, wash the film for 5 minutes.

Bleaching. This is done in a 10 percent solution of anhydrous sodium sulphite. The yellow color imparted by the reversing bath should disappear completely in the bleach, and leave the film the original color of the emulsion. After bleaching, again wash the film for 5 minutes.

Darkening ("Second Development").

Metol	18 grains
Sodium Sulphite, anhydrous	175 grains
Hydroquinone	26 grains
Sodium Carbonate, anhydrous	175 grains
Potassium Bromide	18 grains
Water	20 ounces

This is not a stock solution. Treatment in this bath is stopped as soon as the desired degree of darkening is obtained.

Fixing. Fix for 5 minutes in ordinary acid fixing bath (hypo).

Wash thoroughly for half an hour.

The most satisfactory equipment for this type of reversal processing would be a solid, opaque drum. This formula can be used when processing the film on racks or frames, but there are likely to be uneven "rack flashes" where the second exposure light strikes the film unevenly, as at the points where the film bends around the rack or pins.

Supplementary Lenses

William Stull, A.S.C., recently gave considerable data on supplementary lenses. I would like to know how much the focus is affected by the distance of the auxiliary lens from the camera lens, and if there is any reasonable degree of tolerance in the placing of the auxiliary lens in front of the camera lens. Is the distance "d" referred to in his figures that from the focal plane to the auxiliary lens, or is it the distance from the focal plane to the camera lens?

L. F. LeD., Portland, Ore.

The formula quoted was originally computed by J. W. McFarlane of the Kodak Research Laboratory. Here is what he has said about the point you mention: "The degree of separation between these two (lenses) . . . does not affect the focus. The spacing of importance is that between the supplementary lens and the object. The supplementary lens must not be so far out from the camera lens that part of the image-forming light is cut off."

The distance "d" in the formula is that from the focal plane (the object being photographed) to the supplementary lens. You will find there is ample tolerance in placing the supplementary lens nearer to or farther from the camera lens, but the two lenses should be well centered in relation to each other, though a decentering error of 1/16 inch is not objectionable.

WILLIAM STULL, A.S.C.

Studio Smoke Effects

What is the formula for the heavy type of smoke used in professional motion picture work?

E. C., S.A.C., Colorado Springs.

Two principal types of smoke are used in professional motion picture work. The first is a liquid which upon exposure to air turns to a smoky vapor. The second is a powder which burns without flame, producing a heavy smoke, both light and dark smoke varieties of this are made.

The chemical commonly used for liquid smoke is titanium tetrachloride. This type of smoke is seldom used at present, for it is difficult to handle, and the liquid can burn almost like an acid. The other type of smoke is made by several private firms which naturally do not care to make their formulae public.

We can supply the addresses of several such firms that supply smoke materials and smoke pots to the studios. It is also possible that you might be able to obtain satisfactory smoke materials and smoke pots from beekeepers' supply firms in your neighborhood.

How do those who know keep mold out of camera cases and preserve gelatin filters in the tropics? I've been working at both for several years off and on, and when I get real satisfied with myself and think everything in under control I wake up one morning and find all filters blistered beyond hope and camera cases stuffed full of what would impress me under other circumstances as a beautiful demonstration of nature's ability to produce something out of nothing. I would be really grateful for any suggestions you can give to help me win the fight. A. H. I.,

Zanzibar, British East Africa.

If electric current is available make an air-tight locker similar to an electric heat bath cabinet to hold your equipment. The door should be reasonably air tight, and inside should be enough electric light globes to keep the interior warm and dry. When your equipment is not in use, store it in this cabinet, and the warm, dry air will effectively discourage molds.

As to filters, the really permanent cure is to use filters made of solid colored glass. Otherwise, keep gelatin filters in a conveniently portable calcium chloride dehydrator, just as you would dehydrate film between exposure and packing. When using the filters keep them in individual metal tins, returning them as soon as possible to the dehydrator.

CLYDE DE VINNA, A.S.C.

Here's Filmer's Chance to Take Advantage of Early Summer Rain

WHAT with today's speedy film and lenses, movie making is no longer exclusively a fair-weather sport. Here is a continuity designed to take advantage of some of early summer's showery scenes. Like all of the scenarios published here, it can be filmed as written or altered to take advantage of individual circumstances.

An asset from the production viewpoint is the fact that many of the scenes may be filmed at any convenient time, while others may be gathered from the surplus scenic footage every one accumulates. So gather up your camera and umbrella and let's make pictures!

"WEATHER UNSETTLED"

Scene 1. FADE IN: Interior of a moviemaker's workroom. Two filmers are seen editing film with viewer and rewinds.

Scene 2. Two-shot of the filmers. One looks up from viewer and speaks.

TITLE: "Gotta have some shots that suggest spring. Let's make 'em now."

Scene 3. Same as Scene 2. The first man finishes his speech. The other protests. He picks up a newspaper and points to something in it.

INSERT. Close shot of weather forecast which reads: "Weather today, unsettled. Probable showers."

Scene 4. Medium longshot of the two. The first indicates disbelief, the second argues—finally he gives in and both exit. FADE OUT.

Scene 5. FADE IN: Longshot of front door of house. The two, each with his camera equipment, come out, walking toward camera.

Scene 6. Reverse angle of Scene 5. The two walk away from camera. FADE OUT.

Scene 7. FADE IN: Longshot of a pretty spring scene. If possible have a few small clouds against a lightly filtered sky. The two filmers enter. One starts to set up camera for a shot. The other indicates he doesn't think it such a good scene, and urges him to go farther.

Scene 8. Close shot of a patch of spring wildflowers.

Scene 9. Close shot of budding leaves on a tree.

Scene 10. Medium longshot of the two. The one who wanted to shoot finally shoulders his camera and both move off. (Make this shot as highly pictorial as possible.)

Scene 11. Longshot of a farmer plowing a field.

Scene 12. Close-up of the plowshare starting a fresh furrow.

Scene 13. Similar to Scene 12, but made from behind the plow, panning upward as the plow moves off.

Scene 14. Very pictorial longshot of the field, like Scene 11.

Scene 15. Longshot in a field. The two filmers enter. Again one of them starts to set up, pointing toward the camera and indicating he sees a fine shot. Again the second disagrees. Both exit.

Scene 16. Close-up of a running trickle of water from small brook.

Scene 17. Pictorial longshot of a brook.

Scene 18. Longshot of the filmers. One points, obviously asking if the scene is worth filming. The other shakes his head, and they exit.

Scene 20. Close-up. Head and shoulders of one filmer enters. He stops, obviously sees something.

Scene 21. Close shot of a robin.

Scene 22. Close twoshot of both filmers. They agree and start to unlimber their cameras, switching impressive looking telephoto lenses into place.

Scene 23. Same as Scene 21. The robin hops about a moment, then flies off.

Scene 24. Same as Scene 22. Both filmers still getting their cameras adjusted. They see the bird has flown and stop, disgustedly.

Scene 24. Close shot of two pairs of feet walking along rather slowly.

Scene 26. Longshot of the two. They stop and point to something.

Scene 27. Longshot of landscape. The scene itself may be rather ordinary, but it has big, puffy clouds.

Scene 28. Similar to Scene 26, but closer angle. Both filmers set up their cameras. Then, in closer scenes, ad lib, they argue over filters, exposure-meters, etc. Make this long, to indicate a drawn-out argument.

Scene 29. Same as Scene 27, but filmed with the camera running at its slowest speed—or better, in stop motion. The clouds change rapidly, if possible billowing up until they cover the sky.

Scene 30. Close shot of the filmers in the midst of their argument. One looks out of picture, apparently at the scene they intend filming, and calls the other's attention to the change.

Scene 31. Similar to Scene 29, but filmed at normal speed and slightly underexposed.

Scene 32. Same as Scene 30. Both shrug their shoulders and start to put their cameras away.

Scene 33. Close shot of water in a pool. Some raindrops fall.

Scene 34. Longshot, similar to Scene 32. One filmer notices the rain. Both cram their cameras into cases and hurry off, in opposite direction to their entrance in Scene 26.

Scene 35. Longshot. The two filmers run through, hats jammed down and collars turned up, running to shelter.

Scene 36. Close-up of their running feet. If possible have them splash through a small puddle.

Scene 37. Close shot (downward angle) of wet city pavement. A car's wheels drive across, leaving a well defined track.

Scene 38. Longshot of a city street with fairly heavy traffic, on a rainy day.

Scene 39. Short flashes from odd angles of windshield wipers on several different cars. Working, of course!

Scene 40. Longshot on a street with street car tracks, it is still raining. The filmers enter, look down the street for a street car, not one is in sight. They push on.

Scene 41. Medium longshot of the two, standing on a corner. A taxicab goes by. They look at each other, obviously agreed a cab is what they need.

Scene 42. Succession of shots of taxicabs in the rain, all occupied.

Scene 43. Close-up of two pairs of feet, slogging along rainy sidewalk.

Scene 44. Longshot (or several) made at dusk on a rainy day, showing auto headlights on, and reflections from lights in pavement.

Scene 45. Close-up of the two pairs of feet (wet!) turning in from sidewalk or entering porch.

Scene 46. Closeshot of porch door slamming. There should be some light from inside house before door closes, and if possible, rain beating on porch.

Scene 47. Close shot of two tripods leaning against the wall, dripping.

Scene 48. Similar to Scene 1. The filmers are at work again; this time they have a titler and are setting up lights.

Scene 49. Close shot of two filmers and the titler. One is slipping a still photo or a picture postcard into the titler. The other is adjusting a lamp.

Scene 50. Longshot. The lights by the titler are turned on, and one filmer leans over the camera in the titler.

Scene 51. Close-up of camera. Finger presses its shutter release.

Scene 52. Close-ups of each of the two filmers, smiling contentedly.

Scene 53. Same as Scene 50. FADE OUT.

THE END

Atmosphere Any Time

You will notice that with the exception of Scene 7, the filmers are never shown in the "scene" they are supposed to be admiring. Therefore these at-

(Continued on Page 219)

Big Four-Day Gathering Set for Conference on Visual Education

The National Conference on Visual Education and Film Exhibition committee has announced acceptance of many prominent educators who will participate in the sessions this year to be held at the Francis Parker School in Chicago from June 20 to 23 inclusive

This year's conference will attract a large number of visual educationists interested in authoritative and up-to-the-minute information on educational films and their utilization Speakers from many important government departments, educational film bureaus, schools and other authorities on visual education will be present

Among those who have consented to take part in this year's program are R E Hughes of the Evanston Township High School, who has done some fine work making campus movies, laboratory scenes, etc William E Morse, Jr, of Idaho, who has done much in organizing one of the most effective county film services in the country, will talk on organization and the working details of cooperative county film service

H E Ryder, county superintendent of schools, of Fremont, Ohio, whose name has long been prominent in connection with the unusual film library of the Ohio County Schools, will give his views on practical aspects of school distribution and cooperative methods

Miss Amelia Meissner, Curator of the St Louis Museum, will give an interesting and informative talk on the use of special films in history and other subjects L W Cochrane of the University of Iowa will speak on specialized use of films for college class work and will exhibit an excellent color production which he has made

Dr James E Bliss who has contributed valuable information in the field of actual educational productions and organized the cinema library for the Western Reserve University of Cleveland, will talk on technical film problems as applied to educational film production

Along similar lines will be the address of A P Heflin of Lane Tech, who has organized the Movie Camera Club Mr. Heflin will exhibit a film which he describes as a new kind of album This film presents short, student interviews of graduates and has attracted much attention in educational circles He will also show a film on school foundry work

William L Zeller prominent Peoria lecturer, will show before conference groups, bird films in color and will talk on their utilization in lower grades The Lane Tech High School will send Miss Eleanor Mossman, who has demonstrated the use of motion pictures for training in English classrooms She also will show pictures to bring out salient points

Other prominent visual educationists from important government offices will participate George T Van der Hoff of the FHA administration will exhibit a housing film and talk on the government's part in modern film education

J A Mercey, assistant director of information of the National Farm Security Board, will speak on the subject of documentary films and their importance in educational work. He will screen "The River" and touch upon the unusual production aspects of this film From the United States Office of Education, conference guests will hear the story of intensely interesting film distribution methods and educational adaptation Miss Effie Bathhurst will contribute these data.

Since some very interesting work has been done by the Chicago Parks District, the conference committee felt that this work has a real significance in the field of modern visual education and it has extended an invitation to Miss Katherine Troy of the Chicago Parks District, who will talk on recreational films and present an unusual marionette film

The National Council of Teachers of English will send the chairman of its committee on standards, Miss Helen Rand Miller, author of "Film and School" Her discussion will be titled "Reading Books and Seeing Motion Pictures"

Other well-known and equally capable authorities who will be heard by the conference audiences in both general and film clinic sessions, will be O H Coelln, business films' authority, Captain Patrick M Smith, world wide traveler, cinematographer and lecturer, Stuart Grant of Pure Oil Company—in charge of one of the largest industrial film departments in the country; Homer Buckley, advertising executive, Fred J Senc of Germany and Jack Gallagher, a Hollywood producer who will tell what Hollywood is doing for educators in the way of creating new pictures with real educational value

I E Deer of the M P P D A, representing the producers, will discuss the intensive work of that organization in creating new and better educational films and making these available for child psychology studies

Chart [illegible] Ruby [illegible] motion [illegible] research films [illegible] Dr Ray [illegible] step motion [illegible] Dr Day Model [illegible]

Rate 'Wings Over Honolulu' One of Three Best in 1937

(Continued from Page 187)

vised the photography on the three pictures which have carried the name of Deanna Durbin around the world—"Three Smart Girls," under the direction of Henry Koster, and "100 Men and a Girl," with Leopold Stokowski, and under the same director.

Then he has recently finished "Mad About Music," directed by Norman Taurog, since going plenty strong, and which in its photographic treatment has contributed still further to the reputation of Joe Valentine as an artist with the camera.

Other Things Done

Among other of the more prominent subjects he has photographed at Universal are "Top of the Town," a production notable for its large sets and lighting problems. Still another was "Merry Go Round of 1938."

"Wings Over Honolulu," the photographic work which attracted the attention of the technicians, was directed by H. C. Potter and was put in the box in forty days. The picture was made in San Diego and was delayed by inclement weather. Aside from the excellent off-the ground shots by Charles Marshall, A.S.C., it was a one-man job, meaning that barring the exception indicated the actual photographing of the picture was under the immediate eyes of Valentine. At times there were as many as 150 planes in the air in a single scene.

It is worth noting that as the negative passed through the laboratory it drew the attention of the hard-boiled personnel for its photographic quality. The comment became so insistent in its trend that Roy Hunter, former superintendent of the Consolidated Laboratory, wrote a letter to Charles Rogers, head of Universal Studio, declaring if "Wings Over Honolulu" were not named as a candidate for 1937 photographic honors by the Academy spokesmen then he and his associates were indeed shy on their judgment of photography.

Eye Fills Screen

When the technicians of the Academy narrowed their choice down to three it would appear they put their collective seal on the photographic judgment of Roy Hunter and his former associates.

Valentine always is alert to bring out by means of his camera some photographic angle which will accentuate the drama of the story in which he is working. As this is written, in April of the present year, he is beside the camera recording "The Rage of Paris," the subject which marks the debut for the American screen of Danielle Darrieux, in which the Frenchwoman is supported by Douglas Fairbanks, Jr., and Henry Koster directs.

The actress rates as the possessor of an unusual pair of eyes. They are of genuine beauty and expressiveness, and, better still, have excellent photographic quality. After many experiments the cameraman developed a method of close-up by which the eyes of the actress will fill almost the whole screen.

"By use of these dramatic close-ups," the cameraman explained, "her thoughts and emotions can be more forcefully conveyed to the audience. In ordinary life and conversation we watch a person's eyes while he is talking. The eyes reveal a person's mood, feelings and much of their thoughts. Why not the same thing from the screen?"

The Argentine film industry continues to expand, with most of the local studios in full activity. A current survey reveals that eight feature films have just been completed by the Argentine producers, with seven more in the process of filming, and nine more in preparation for filming within the immediate future.

Excellent Job

In my mind you are doing an excellent job in The American Cinematographer. Keep it up.

R. M. CARLTON
South Hobart St., Los Angeles.

AMERICAN CINEMATOGRAPHER 1938 International Amateur Competition

For 8mm and 16mm Subjects

$500 in Cash Prizes

GRAND PRIZE $200

Photography	50	Home Movie	50
Color	50	Scenic	50
Scenario	50	Documentary	50

No Entrance Fee. Original Films Only—No Dupes. No Reduction from 35mm

THE RULES

The contest is world wide and open only to genuine 8mm or 16mm amateurs or amateur clubs.

The contest ends at midnight October 31, 1938. Entries mailed or expressed later than that time will not be eligible.

Pictures submitted will be judged for photography, entertainment and/or story value, direction, acting, cutting and composition.

The decision of the judges among whom there will be prominent cameramen, will be final. Announcement of the awards will be made as soon after the close of the contest as possible and checks sent to the winners.

Pictures may be submitted either by individual amateur movie makers or they may be submitted by amateur movie clubs. Each entrant must have his entry or entries accompanied by a sworn statement, the blank for which will be forwarded to him to fill in.

Contestants may enter as many subjects as they desire. One entry blank will cover all subjects.

The American Cinematographer reserves the right not to declare a prize for any classification if in the opinion of the judges there is not a picture submitted sufficiently good to be classed as a prize winner.

The American Cinematographer retains the right to make duplicates of such prize-winning pictures as it may indicate for free distribution to clubs and amateur organizations throughout the world.

If you intend to enter the contest please send coupon on this page for official entry blank.

AMERICAN CINEMATOGRAPHER
1782 No. Orange Drive
Hollywood California

Please send me one of your official entry blanks. I intend to enter a 16mm 8mm) picture in your 1938 contest. I understand my entry must be in your office not later than October 31, 1938.

Name

Street

Address

NOTICE TO FOREIGN ENTRIES

Films from foreign countries will be admitted to the United States duty free if the pictures are made on American made stock. If this is the case this fact must be included in the shipment also the information must be given that it is for non-commercial use. If the film is not made on American made stock duly will have to be prepaid by the sender at the rate of $1 per hundred feet.

National Archives Will Preserve Motion Pictures for Generations

By JOHN G. BRADLEY
Chief, Division of Motion Pictures and Sound Recordings, The National Archives

John G Bradley, Chief, Division of Motion Pictures and Sound Recordings, The National Archives, which has been sponsoring the preservation research work and the collection of historical motion pictures referred to in the accompanying article

THE National Archives Building, situated at the end of Eighth street and Pennsylvania avenue, Washington, D C., is not the result of a sudden notion, nor is it the product of any emergency legislation

On the contrary, it is the consummation of an intermittent effort lasting well over one hundred and fifty years; a struggle extending back to the very beginning of our government More than fifty bills have been introduced in Congress at one time or another as a part of this movement, but it was not until 1926 that these efforts took material form-

Historical Motion Pictures

In that year, May 25 to be exact, President Coolidge approved *An Act to provide for the construction of certain public buildings and for other purposes*

Ground for the present structure was broken in September, 1931, and the legislation creating The National Archives administration (the Bloom-McKellar bill) was signed by President Roosevelt June 19, 1934—160 years after the first meeting of the First Continental Congress, at which the preservation of Government records was discussed

Of particular interest to the readers of The American Cinematographer is the provision in this legislation for collecting, preserving and exhibiting historical motion pictures

Congress wisely recognized the growing importance of this relatively new medium of expression as a basic economic and sociological force, and in this act motion pictures have been given full citizenship as a documentary form

That a good motion picture should be preserved just as a good book is preserved has become increasingly apparent to everyone; and now The National Archives has undertaken to preserve motion pictures relating to American history as a service to present and future generations

Motion picture collections may be accepted from two sources: (1) Transfers from other Government agencies, and (2) gifts from private donors Government transfers may include any motion picture or sound recording which another Government agency offers The National Archives for permanent custody, and which the Archivist of the United States approved for such transfer

Such material is, for the most part, of the documentary type, produced in connection with some function of the originating agency

War pictures, flood and soil erosion pictures, training and extension service pictures, sound recordings covering important hearings, and other related material covering Governmental activities are examples of the type of record that is eligible for transfer-

Gift Material

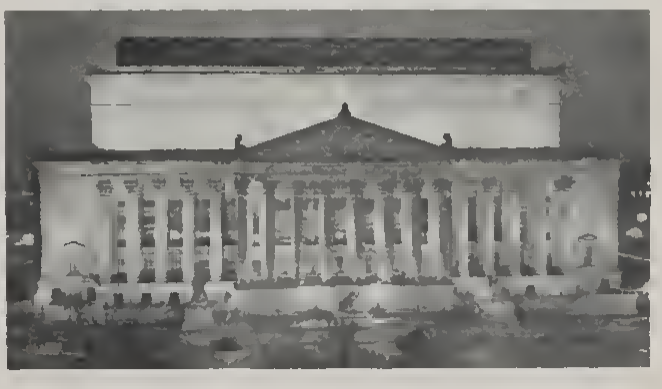
Gift motion pictures may come from any non Federal source so long as the subject matter pertains to or illustrates some historical activity of the United States. This gives a rather wide scope to the material that may be considered.

However, since present storage space in the National Archives Building is limited, the Archivist has deemed it necessary to adopt certain standards covering the classes of gift motion pictures that may be accepted

A committee of members of The National Archives makes studies on motion picture films that are offered and submits to the Archivist recommendations thereon All gifts that are accepted are credited to the donor in the permanent files of The National Archives.

The following statement of classes of motion picture films that seem to be suitable for the collection will serve as a guide to those who may be interested in this cooperative movement

1 FACTUAL PER SE Those depicting things, facts, scenes, events, or activities which have or are likely to have American historical significance, taken as nearly as possible in their original relation to time and place Newsreels as well



The National Archives Building, Washington, D C, where a motion picture film library is being established

as pictures taken specifically as a matter of record are included in this class; the material photographed is the determining factor and the comment or augmentation is supplementary

2 FACTUAL-EXPOSITORY Those depicting things, facts, scenes, events, or activities which have or are likely to have American historical significance, taken principally for purposes of exposition and following a predetermined plan of composition. Among these are travelogs, educational subjects, and other pictures which, though essentially factual, are edited, rearranged, and augmented for purposes of composition The determining factor in this class is the scenario or exposition, and the photography is supplementary

3 RE-CREATIONS Those taken of dramatized representations of scenes, events, or persons of American historical significance in which the originals are accurately and faithfully portrayed in spirit as well as in letter Pictures utilizing historical events or characters in a fictitious plot or sequence would not ordinarily fall within this class.

4 ART-CRAFT Those which mark important steps in the development of the motion-picture art or industry Such factors as story quality, dramatic performance, photographic art, and engineering science may be considered in appraising pictures falling in this class

5 HISTORIC Those which, without regard to other qualifications, have played important roles in influencing American thought or action and thus have themselves become historic in the same sense that the novel "Uncle Tom's Cabin" has become historic

Collection Growing

Although the necessary storage equipment has been installed only a short time and the procedure for accessioning this material was adopted only recently the collection is growing rapidly both in volume and importance. Motion pictures of basic activities in the Philippine Islands taken in 1913-1915; those depicting the digging of the Panama Canal, taken in 1911, pictures of various Presidents and other important personalities dating back to Theodore Roosevelt, etc., are among the most important acquisitions that have been made to date

Over one million feet of motion pictures have been received in the National Archives Building, much of which will probably be accessioned, and a great quantity of additional film is being favorably considered.

Preservation

Faced with the problem of long-time storage, the Division of Motion Pictures and Sound Recordings, The National Archives, undertook an original research nearly three years ago In this work the division enjoyed the help and counsel of the Motion Picture Industry, the manufacturers of motion picture film, the National Research Council, the National Bureau of Standards, as well as that of private engineers and chemists everywhere Grateful acknowledgment is made for all such contributions in the solution of the problem

There have been many articles published on different phases of this research both of a general and technical character, the technical papers for the most part appearing in the Journal of the Society of Motion Picture Engineers

In brief, however, the life expectancy of motion pictures has been definitely extended It is believed that nitro-cellulose film, kept under the conditions prescribed by The National Archives, may be preserved in good physical condition for fifty or a hundred years and that the acetate-cellulose film may be preserved for a much longer period

In both cases duplicate copies can be made as soon as the originals are threatened with deterioration so that the record may be perpetuated indefinitely

The essence of the preservation plans worked out by The National Archives consists of controlled temperatures, controlled humidities, controlled air content, careful washing of the film to remove residual hypo, frequent inspection, rehumidification, careful handling under dust free conditions, and the strict observance of good-housekeeping practice

In the matter of fire control the principle of unit isulation is religiously observed, one reel being the unit for the more valuable nitrate negatives These films are deposited in stainless steel cabinets which are subdivided into one reel compartments

Each compartment is vented to the exterior, and tests at the Bureau of Standards indicate that a rise in temperature of as little as 8 degrees (F) was noted in compartments adjacent to a compartment in which a film had been deliberately ignited and where the temperature reached over 1000 degrees (F)

It is believed, therefore, that a mi

Bolex Selects Goerz Lenses

for WIDE-ANGLE and TELE-PHOTOGRAPHY

We are pleased to announce that our

GOERZ

KINO-HYPAR F2.7 15 mm WIDE-ANGLE LENS and the KINO HYPAR F2.7 75 mm (3") for LONG DISTANCE SHOTS and CLOSE UPS

can now be had as Standard Equipment with the BOLEX *16mm* MOVIE CAMERA. *Other focal lengths can also be supplied. The distributors of the precision-built* BOLEX *camera made this choice after a thorough test of the American made* GOERZ LENSES *to assure their customers of the best possible picture results*

Specify GOERZ LENS EQUIPMENT when purchasing the BOLEX CAMERA from the American Bolex Company or authorized Bolex dealers

For further information address Dept. AC

C. P. GOERZ AMERICAN OPTICAL CO.

317 E. 34 St. New York

por film fire could never take place under these restrictions.

A projecting room or auditorium, with a seating capacity of a little over two hundred, is maintained for the purpose of showing these pictures and reproducing sound recordings for historical purposes and study.

Both 35 mm and 16 mm projection equipment is maintained as well as facilities for reproducing all types of sound recordings. Service is rendered by competent engineers of professional standing. Already this movement has attracted wide attention and nearly every day brings distinguished visitors from all over the world—public officials, historians, engineers, study groups and others.

Both the size and quality of this collection hold out great promise, and its service applications are manifold.

New Super Panchro-Press Film Is Announced by Eastman Kodak Co.

A NEW Super Panchro-Press film, more rapid than Panchro-Press but retaining all the physical characteristics of this popular emulsion, is announced from Rochester by the Eastman Kodak Company.

Extremely fine grain, freedom from abrasion, excellent gradation, and a reasonable development time which permits control under favorable temperature conditions, are claimed for the new Super film.

Super Panchro-Press will produce a softer negative with normal development than other ultra-speed press films, declares the company. This is a distinct advantage in flash work, when contrasty lighting is the rule.

However, when added contrast is desirable, as in negatives taken on dull days, in late afternoon, or under extremely flat lighting, added development of 30 to 40 per cent will give negatives with ample snap and brilliance. This development latitude enables the new film to be developed under normal press conditions. Where more rapid processing is desirable, D-19 developer is recommended. The fixation rate is identical with that of Panchro-Press.

Super Panchro-Press is made less sensitive to red than other ultra-speed press films, and gives well-balanced color rendering, it is declared. This characteristic, coupled with its good scale and graduation, fits it for press work of superior quality.

continued development will build up excellent shadow detail in underexposed negatives. Despite its added speed, grain is for practical purposes as fine as that of Panchro-Press.

Tests with the new emulsion indicate that it will give excellent results when to cope with virtually any light condition.

The new super film retains another valuable trait of Panchro-Press—that

Harms in New York

Al Harms of the Camera Supply Company of Hollywood left the coast for New York early in April. He had been commissioned by Art Reeves to buy what looked good to him and also to study the photographic field. Harms will be away several weeks.

▼

Here's Filmer's Chance

(Continued from Page 214)

mosphere scenes may be made at any time or place, without reference to the action scenes with which they are intercut.

The action also can be filmed at any convenient time, but of course against backgrounds which will look as though they might be related to the scenic shots the men are supposed to be discussing.

Several of the close shots of feet, door closing, etc., can be filmed at any time preferably either on a cloudy day or in the shade, with a hose doing duty for rain. If the pavement or ground is wet, the hose can often sprinkle between the action and the lens, rather than actually soaking the players' feet.

The picture can be expanded or shortened as may be convenient. In the same way, depending upon the character of your players, you can either have one man do all the arguing, or divide it between the two.

Dramatically it is perhaps more effective if each has a chance to protest a few scenes, so that the audience gets the idea that what suits one does not suit the other, and vice-versa.

On the other hand if you can persuade the chronic arguer of your club (every club has one!) to play the part that calls for all the arguing, it is sure of a warm reception from club audiences!

KODACHROME
DUPLICATES 16mm 35mm
STITH-NOBLE CORP.
YO 0531
645 North Mortel Ave., Hollywood, Calif.

8 DUPLICATE PRINTS REDUCTIONS ENLARGING TITLES 16
M/M GENERAL CINE SERVICE M/M
118 E. 18th St. New York

HUGO MEYER Cinè SPEEDS f/1.5 TO f/4.5 LENSES
HUGO MEYER & CO.
245 W. 55 ST. NEW YORK

8 Enlarged TO 16 Reduced TO 8
Geo. W. Colburn Laboratory
Special Motion Picture Printing
1197 MERCHANDISE MART
CHICAGO

NATURAL COLOR
8 x 10 PRINTS $5.95
5 x 7 PRINTS $3.95
From KODACHROME
3 x 4 PRINTS from 16mm $3.95
Ruthenberg Co. The leading Makers of Natural Color Photographs
4761 Sunset Blvd. Dept. A4 Hollywood, Calif.

THALHAMMER
Wt. 2¼ lbs. Closed 21" Extended 51"
"MIDGET" TRIPOD
HEAD $8.50
TRIPOD $10
"At Your Dealer's"
THE THALHAMMER CO.
121 Fremont Ave. Los Angeles

for ART STUDENTS!
MOTION PICTURES OF ART MODELS
8mm or 16mm
Art Studies for Home Use
PACIFIC CINE FILMS 5075 SANTA MONICA BLVD. HOLLYWOOD, CALIF.

Haller Wins Award for March

(Continued from Page 184)

would seem to bear out the suggestion—in giving their decision to the production to the star, to the supporting actress, to the cinematographer, second honors for the director—and mind you there were thirteen pictures in the running—second honors for supporting actors and third honors for one of the two actors."

Interested in Mass

The cameraman smiled when asked if it were true he was a hound for detail. "I wouldn't put it that way," he answered. "I am interested first in the mass—that is where I concentrate—in watching actors as they move about, in studying people and their movements and planning my lighting. And while I am doing that my second man is doing his part, too.

"Of course, in the beginning I read a story several times, and each night I study the following day's work."

Asked if any expedients were employed in photographing "Jezebel" that might be rated out of the ordinary the cameraman admitted in some of the scenes he had used a diffusion device—the "building of a house" over the head of Miss Davis, for instance, in the ballroom scene.

As Haller interpreted the sequence a steady, portrait lighting was required, one that would softly surround the bold young person who dared convention by wearing a red gown when white was the social law for an unmarried woman. When the star and Fonda cross the dance floor all the other girls in the billowing dresses of white melt away.

As the features of the offending young woman harden against the deeply humiliating snub the lighting from the "little house" catches the play of emotion. A little rod, with another light, which was cast backward on the features of the unnoticing star, was a second device which Haller tried for this exacting scene.

It will be of deep interest to amateurs to learn that Haller for two and a half years has been an ardent follower of 8mm.—in Kodachrome. He has, too, a deep respect for the accomplishments in color photography by amateurs, examples of which he has seen on the screen.

"It is my belief that in the years to come color will be the main thing," declared the photographer of "Jezebel." "In many respects I am sure it is going to be easier to photograph in color than it is in black and white. Then, too, there is much that can be done better in color than in black and white. And when the time does come for color generally, I aim to be all set."

Notable Record

The meeting of the Chicago Cinema Club April 21 was its 158th stated gathering. That's a notable record for any cinema club, even in a town with the population of the Midwest metropolis. One of the features of the session was the annual showing of amateur subjects at least five years old.

Germany's Photographic Exports Last Year Exceeded Year Before

EXPORTS of photographic goods from Germany during 1937 amounted to 10,661 metric tons, valued at $33,096,000, an increase of 19 percent in volume and 35 percent in value compared with the 8995 metric tons, valued at $24,434,000 exported during 1936, according to a report made public by the Department of Commerce.

The trade, which was composed of cameras and parts, photographic films, dry plates, and photographic paper, registered a gain in the exports of every item when compared with 1936, statistics show.

Cameras and parts accounted for approximately 45 percent of the total value of Germany's export trade in photographic goods during 1937. Exports of these items during that year were recorded at 940 metric tons, valued at $14,856,000, compared with 726 metric tons, valued at $11,552,000, in the preceding year.

Exports of photographic films, other than motion picture films, were next in importance, accounting for goods valued at $5,927,000, as against $5,521,000 in 1936. Greatest single gain in the value of Germany's photographic goods exports during 1937 was in photographic paper, of which $5,521,000 worth was exported against only $1,700,000 in the preceding year.

The United States was Germany's most important foreign customer for photographic goods during 1937 as well as in 1936. During 1937 exports to this country in this line amounted to 193 metric tons (value not available) compared with 103 metric tons in 1936.

▼

New Swedish Theater

In a new office building about to be erected in the center of Stockholm a large motion picture theater will be installed, with a seating capacity of 1300 spectators. The theater, which is expected to be the second largest picture house in Sweden, will be leased by the Riteatrarna Aktb., already operators of 11 picture houses in Stockholm.

According to plans the theater will be ready for business about January 1, 1939, and will show both American and Swedish films, reports the commercial Attache in Stockholm.

CLASSIFIED ADVERTISING

FOR SALE

REBUILT SILENCED AND STANDARD BELL & HOWELL 170° CAMERAS. Bell & Howell single system complete rebuilt B & H sound printers rebuilt Duplex sound and picture printers 400 ft. Simenmun developing reels used mazing machines. Used Mitchell camera complete. Akeley camera equipment. Akeley 1000 ft. magazines synchronous camera motors. Bell & Howell 1000 ft. 400 ft. magazines. Motors sunshades finders lenses and all accessories.
Write wire or cable
MOTION PICTURE CAMERA SUPPLY INC
723 Seventh Avenue New York City
Cable Cinecamera

BELL & HOWELL 5-WAY SOUND PRINTER Generators Panel Control Boards Duplex Printers Sound Movieola Developing Machines Blimps Daily B & H splicers Mitchell and B & H Silent Cameras Motors. High-Speed Gear Boxes Light Testers Projection and Lighting Equipment. Guaranteed optically and mechanically perfect. Send for 1937 Bargain Catalogue. Hollywood Camera Exchange 1600 Cahuenga Blvd., Hollywood California. Cable Hicamex.

WE BUY SELL AND RENT PROFESSIONAL AND 16 mm EQUIPMENT NEW AND USED. WE ARE DISTRIBUTORS FOR ALL LEADING MANUFACTURERS. RUBY CAMERA EXCHANGE 728 Seventh Ave. New York City. Established since 1910.

COMPLETE DODGE SOUND TRUCK READY for production. Blue Seal variable area recording system—converter mike boom extension mixer batteries cables all accessories—guaranteed.
BLUE SEAL SOUND DEVICES INC
723 Seventh Ave New York City

PRINTING and duplicating of motion pictures. Continuous machine development under sensitometric control. RUSSELL C. CAPWELL 4-6 West Warwick Ave. West Warwick R. I.

BELL AND HOWELL 170° CAMERAS. High speed shuttles—high speed gear boxes—400 and 1000 foot Bell & Howell magazines—Bell & Howell tripods—motors. Mitchell silenced cameras. AKELEY and DEARIE CAMERAS. Akeley motors. High speed motors. Sunshades lenses and finders.
Write or Wire
CAMERA EQUIPMENT, INC
1600 Broadway New York City
Tel. Circle 6-5080 Cable Cinequip

TURRET EYEMO 3 LENSES 400 FT MAGAZINES, MOTOR, SPECIAL FINDER, TRIPOD, LIKE NEW $900.00
DE BRIE METAL 4 LENSES COMPLETE ACCESSORIES $600.00
CAMERA-MART
70 WEST 45th ST NEW YORK CITY

ONE 70 mm. FEARLESS silenced camera, two chanical condition. Write or wire.
1000 ft. magazines 50 75 and 100mm. lenses. This equipment is in perfect mechanical condition. Write or wire.
CAMERA EQUIPMENT INC
1600 Broadway New York City
Tel. Circle 6-5080 Cable Cinequip

WANTED

WE PAY CASH FOR YOUR USED CAMERA LABORATORY AND STUDIO EQUIPMENT
Write wire or cable
MOTION PICTURE CAMERA SUPPLY, INC
723 Seventh Avenue New York City

WANTED. We pay cash for everything photographic. Send full information and lowest cash prices. HOLLYWOOD CAMERA EXCHANGE
1600 Cahuenga Blvd. Hollywood Calif.

WANTED TO BUY FOR CASH

CAMERAS AND ACCESSORIES
MITCHELL B & H EYEMO DEBRIE AKELEY
ALSO LABORATORY AND CUTTING ROOM EQUIPMENT
CAMERA EQUIPMENT INC
1600 BROADWAY NEW YORK CITY
CABLE CINEQUIP

It's Picture Taking Time Again

AND HERE'S THE SCREEN FOR BRIGHTER SHOWINGS *of Each New Film*

From now on, you'll be taking pictures often. See these new films at their best — on a Da-Lite Glass-Beaded Screen! The beads on its surface — applied by Da-Lite's advanced method—assure maximum reflection of light; yet there is no sparkling or glare. The uniform coating of beads diffuses the light over a wide area and brings out details with remarkable clarity. Color pictures are especially brilliant and beautiful, for all color values are faithfully reproduced. The beads are guaranteed not to shatter off. Da-Lite Glass-Beaded Screens are available in many types of mountings including

The Challenger can be set up in 15 seconds

THE DA-LITE U S Pat O

CHALLENGER

In this model, the Da-Lite Glass-Beaded screen fabric is roller-mounted in a metal case, to which a tripod is pivotally attached. The Challenger can be set up in 15 seconds and may be adjusted in height to meet any projection requirement. It is now available in 12 sizes from 30" x 40" to 70" x 94". Ask your dealer to show you the Challenger and other Da-Lite Screens — famous for quality for more than a quarter of a century. In the meantime, write for descriptive literature!

DA-LITE SCREEN CO., INC.

Dept. 5AC, 2723 N. Crawford Ave., Chicago, Ill.

Society of Amateur Cinematographers

\+ + +

CHARTER MEMBERSHIP CLOSED

\+ + +

THERE WILL BE ONLY 1000 REGULAR MEMBERSHIPS AVAILABLE—

THEN THE MEMBERSHIP WILL BE CLOSED

\+ + +

Fee $5.00 a Year

\+ + +

Membership will include a subscription to the American Cinematographer. It also will include the use of the outstanding films made by members of the Society of Amateur Cinematographers. If films are submitted, the best will be duplicated and an analysis prepared by members of the American Society of Cinematographers. This analysis will go with the picture and the picture will be available to any member of the Society of Amateur Cinematographers.

\+ + +

Technical consulting service.

\+ + +

Film review service. Send your films if you like for criticism and review by the acknowledged camera-masters of the world, by Hollywood's greatest Directors of Photography.

Society of Amateur Cinematographers
1782 North Orange Drive

Hollywood, Calif. Date_____

I hereby apply for membership in the Society of Amateur Cinematographers. My remittance for $5.00 made payable to the Society includes the payment of dues. Of this amount $2.50 is to apply to a year's subscription to the American Cinematographer

MEMBERSHIP—$5.00 a year

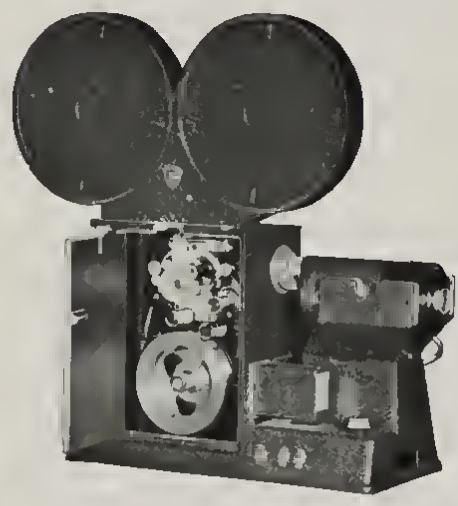
Name _____

Street _____

City _____ State _____

Please print name and address

A Sound Recorder to Match Your Camera



The Mitchell Recorder and Camera Offer to Producers the Only Complete Sound and Picture Recording System Built By One Manufacturer to the Highest Standard.

PRECISION BUILT
FOR BEST RESULTS

Mitchell Camera Corporation

665 NORTH ROBERTSON BOULEVARD
WEST HOLLYWOOD, CALIF.

[illegible] MITCAMCO Phone OXf[illegible]

AGENCIES

BELL & HOWELL CO., LTD., London, England
CLAUD C CARTER Sydney Australia
D NAGASE & CO LTD., Osaka Japan
MOTION PICTURE CAMERA SUPPLY INC., New York City
BOMBAY RADIO CO LTD Bombay India
H NASSIBIAN, Cairo, Egypt